THE SOUTHWEST
ARCHITECT'S NEWSPAPER

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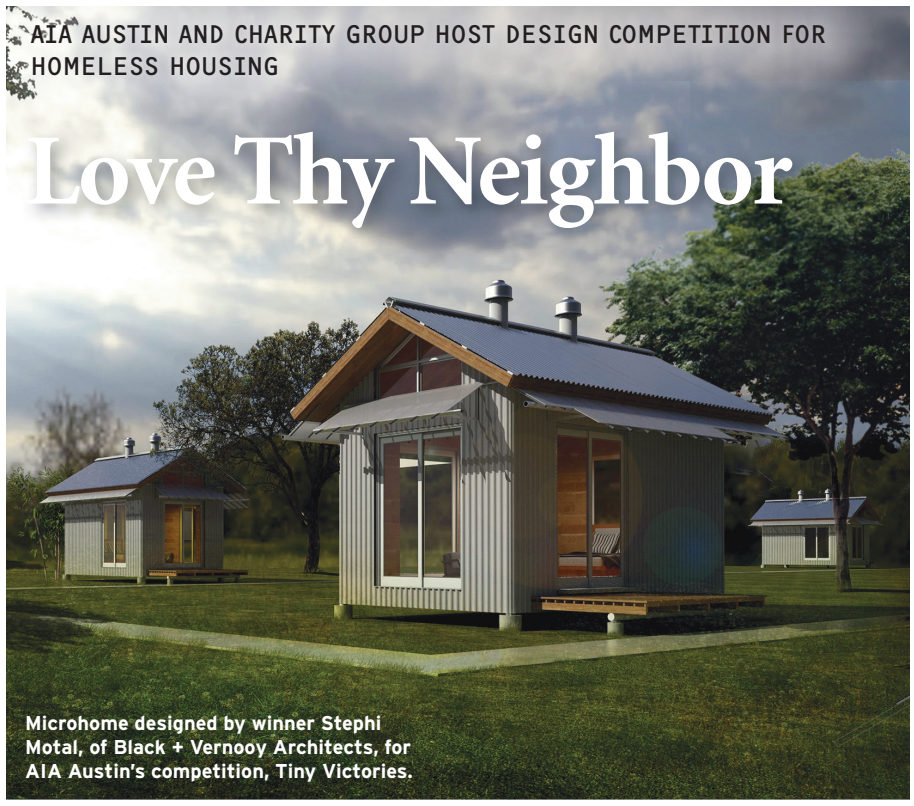
AIA AUSTIN AND CHARITY GROUP HOST DESIGN COMPETITION FOR HOMELESS HOUSING

Love Thy Neighbor



Microhome designed by winner Stephi Motal, of Black + Vernooy Architects, for AIA Austin's competition, Tiny Victories.

COURTESY STEPHI MOTAL, OF BLACK + VERNOOY ARCHITECTS

There are two sides to every story. In the case of Tiny Victories—a design competition that aimed to bring an affordable housing community to Austin in the form of micro-homes—those sides play equally between visionary thinking and the architectural ingenuity to make it happen.

The competition began when Thomas Boes, chairperson on the Design by Voice Committee of the AIA Austin, was brainstorming affordable housing solutions. "It's a problem in any city, but especially Austin," he said. An acquaintance introduced Boes to Alan Graham, president and CEO of charity organization Mobile Loaves & Fishes, who had continued on page 4

Harvard University's Claiborne Grove is a finalist of ULI Hines Competition.

COURTESY "CLAIBORNE GROVE" HARVARD UNIVERSITY

URBAN LAND INSTITUTE ANNOUNCES FINALISTS IN COMPETITION TO ENVISION NEW USES FOR TWO NEW ORLEANS NEIGHBORHOODS

LAY OF THE LAND

The Urban Land Institute (ULI) has announced four finalists in its annual Hines Competition. Started 13 years ago, the competition challenges graduate-level students to create redevelopment strategies for underused urban sites. This year, the ULI selected the Tulane/Gravier and Iberville neighborhoods in New Orleans. continued on page 7

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PARKLAND HOSPITAL REVAMPED INTO THE NATION'S FIRST DIGITAL HEALTHCARE FACILITY

Techno Care

COURTESY HDR + CORGAN/ASSASSI PRODUCTIONS

A major expansion of the historic Parkland Hospital in Dallas, Texas—the largest healthcare facility currently under construction continued on page 8

CONTENTS

02 ASTRODOME REVISITED AGAIN
05 RICHARD NEUTRA IN GRAND PRAIRIE
09 DAVID ROBINSON QUESTIONED
10 GOING TO ATLANTA FOR THE AIA?
50 PORTFOLIO> KIM CADMUS OWENS

03 EAVESDROP
04 OPEN
42 CALENDAR
46 MARKETPLACE

SWA's plans to transform Allen Parkway with greenery and footpaths.

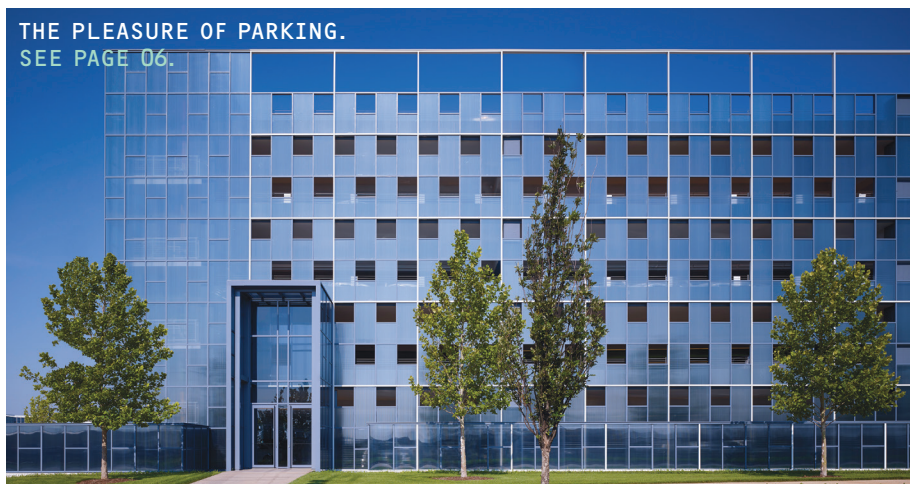
COURTESY SWA

SWA PUTS THE PARK BACK IN HOUSTON'S ALLEN PARKWAY

SLOW RIDE

Reckless driving, potholed pavement, and congestion have turned Houston's Allen Parkway from the scenic drive developers envisioned 80 years ago into a seething highway that curbs pedestrian access to Buffalo Bayou Park. Plans to revamp and re-green the artery, which connects the tony River Oaks neighborhood with downtown, have been approved by city officials and the Downtown Houston Management District, with an emphasis on encouraging car-reliant Houstonians continued on page 3

THE PLEASURE OF PARKING.
SEE PAGE 06.



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SPECIAL SECTION: FACADES

AN SURVEYS THE LATEST DEVELOPMENTS IN THE DESIGN AND MANUFACTURE OF BUILDING ENCLOSURE SYSTEMS THAT COMBINE HIGH LEVELS OF PERFORMANCE WITH THE FLEXIBILITY TO ACHIEVE ANY AESTHETIC. ALSO WE REVIEW CLADDING AND GLAZING PRODUCTS. SEE PAGE 16

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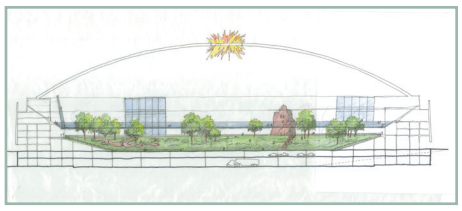
PRAIRIE PROGRESSIVE PAST AND PRESENT

In this issue is a story by *AN* Editor-in-Chief William Menking ("Lone Star Community," p. 5), which is about a worker housing development built in the 1940s in Grand Prairie, Texas. Called Avion Village, it was part of a New Deal project to provide housing for military and civilian defense personnel during WWII. I won't rehash the whole thing here. You should read the story. But a couple of aspects of it came as surprises to us editors. One was to learn that Richard Neutra was involved in the design of the project, along with Texas architects Roscoe P. DeWitt and David Williams. We were all familiar with Neutra's George Kraigher House in Brownsville, which was restored last year by University of Texas at Brownsville, but had no idea that the Viennese architect had a hand in a progressive development in the state. The other is that Avion Village is still there, if in somewhat diminished condition, and is now owned and operated as a limited-equity cooperative.

Less surprising is that there aren't more examples of this sort of housing development in the region. Once the top-down planning initiatives of the New Deal came to an end and the economic boom of the postwar years took over, suburban housing development in the region and in the U.S. as a whole took on a different cast, one fueled by a surging middle class (may it surge again!) and hungry developers bent on capitalizing on the market. Sometimes this resulted in modern designs and community spaces—California has many such examples—but more often than not, it meant retreading old styles from the Eastern Seaboard and Europe and maximizing private lot sizes to make the most of a sale. The idealistic communal garden space that was central to early suburb schemes like Radburn, New Jersey, was either parceled out and fenced off, or made into golf courses.

Which isn't to say that progressive housing development is dead in the Southwest. It just comes from local sources rather than federal agencies, like faith-based charities and other not-for-profit organizations. Also in this issue is a story about AIA Austin's Tiny Victories competition ("Love Thy Neighbor," p. 1). Put together in collaboration with homeless care charity Mobile Loaves & Fishes, the competition selected four winning designs (from 55 entries) of small shelters for the homeless, 60-to-70 of which will be built at the Community First! Villages site in East Austin. The designs are modest but dignified. They sit lightly on the land and will be made available at a price that is affordable.

Of course, other than the fact that these two projects were intended for low-income or working-class people, there isn't much that connects them. Neutra, European modernist that he was, designed the housing at Avion Village in a modern vein because he found this appropriate for workers who were building modern machines for the war effort. The Tiny Victories winners are decidedly more laid-back and eclectic, deeply involved in the local vernacular (lots of corrugated metal siding), not conceived as a grand scheme but as come-as-you-are individuals—in short, *very Austin*. Both, however, show us that architecture is about more than style, that it reveals much about the people who make it: the aspirations of the society and how it attempts to live up to its best intentions. So in these two projects we can see the fruits of the technocratic rationalism that propelled the nation through the mid-20th century and the grassroots organizing that in our own era defines the prime alternative to capital-driven development. **AARON SEWARD**



COURTESY ULI

ULI PANEL PROPOSES TURNING HOUSTON ASTRODOME INTO MULTI-USE PARK

Ninth Wonder

In late January 2014, an Urban Land Institute (ULI) Advisory Services panel presented recommendations for the dilapidated Houston Astrodome. The report follows several ill-fated dome reuse attempts, including a plan and $200 million bond referendum to turn it into a convention center that was shot down by Harris County voters in 2013. The ULI panel was definitive in its assessment. The dome, it stated, must be saved.

"We quickly realized that the historic value of the site made retaining the Astrodome structure essential," said panel chair Wayne Ratkovich, president of Los Angeles–based The Ratkovich Company.

The ULI panel also unveiled a plan, complete with design sketches and funding strategies, to transform the former stadium into a public park that could be completed in time for Super Bowl LI, which Houston is hosting in 2017.

ULI proposed to raise the dome's sunken floor to grade level and to turn the interior into a flexible public park complete with lawns, climbing walls, and zip lines. The plan creates portals in the building at the four cardinal points that can be open or closed. Parts of the planted ground surface can be removed and replaced with hard surface for the purpose of hosting conventions. The interior is also reconfigurable for other regular NRG events: game day for the Houston Texans NFL team and the Houston Livestock Show and Rodeo. The lower levels provide 100,000 square feet of parking.

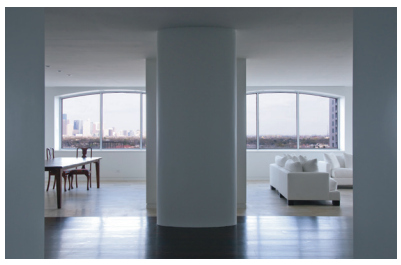
The ULI plan also made recommendations for the 360-acre NRG Park. The most significant of these is a civic park with live oak–shaded promenades that creates an ordered progression from the METRORail light rail station at the east edge of the site to the dome. Shaded promenades also link the dome to the other large NRG facilities, and a park, planted with native vegetation, surrounds the dome itself.

To pay for it all, ULI recommended a public private partnership with money coming from TIRZ-24, hotel and occupancy tax, philanthropy, project tax credits, federal and state energy funds, and a county bond if necessary. It estimated that the park's operating budget would be between $500,000 and just under $1 million per acre.

Harris County Judge Ed Emmett told *Urban Land*, ULI's magazine, "I give this almost a 100 percent chance of succeeding."

In addition to Ratkovich, the panel included Amy Barrett of Permar; Peter Hasselman of Peter M. Hasselman; Cary Hirschstein of HR&A Advisors; Todd Mead of PWP Landscape Architecture; Robert Mills of Commonwealth Architects; Tom Murphy of ULI; David Panagore of New Haven Parking Authority; Douette Pryce of Pryce Resources; and Kevin Rieger of Anschutz Entertainment Group. **AS**

LETTERS



L. A. DE SANTOS PHOTOGRAPHY

FREEWHEELERS

The following comments were left on archpaper.com or over social media in reference to the following stories that have appeared in ANSW.

HOUSTON WE HAVE A PLAN

"The city's tradition of freewheeling, speculative development" is what has caused Houston in recent years to densify more than other cities, and build tons of high-rises. It's part of why the light rail is a success. Reining that in would be a mistake. Lowering parking minimums is a good idea though, reduce the planning.

JOHN ALEXANDER THACKER
KEYSIGHT TECHNOLOGIES

TEXAS HOLL 'EM

I believe that the Glassell School was designed by Eugene Aubry, FAIA, who led the design at the firm of S.I. Morris.

NANCY EGAN
UNIVERSITY OF CALIFORNIA, SAN DIEGO

STUDIO VISIT> CARLOS JIMÉNEZ STUDIO

I wish more architecture was about "the pleasure of time."

LISA GRAY
HOUSTON CHRONICLE

EAVESDROP> THE EDITORS

POLICE RAID MILLIONAIRE MURDER SUSPECT'S HOUSTON CONDO

The last time **Robert Durst**—the accused killer and heir to one of New York City's most influential real estate dynasties—was behind bars in the Southwest, he was on trial for the murder of his neighbor, **Morris Black**, in Galveston, Texas. That time he was caught after swiping a sandwich and some Band-Aids from a Pennsylvania supermarket while wearing cross-dressing attire. Now, he is donning an orange jumpsuit once again. A day after the finale of the HBO documentary about his life, *The Jinx*, he was charged with the murder of his friend, **Susan Berman**, and later brought into custody. *Curbed* reported that a few weeks ago, "seven police officers raided Durst's Houston condo, the Robinhood, eventually departing the 14th-floor apartment with two cardboard boxes." Apparently the 71-year old suspect has been living in the high-rise for a number of years, and perhaps his belongings may yield some clues or evidence for the prosecution, maybe some misspelled letters addressed to *Beverley Hills?* According to *Curbed*, neighbors said that Durst would occasionally attend homeowners' association meetings and chitchat about real estate news. The Durst Organization owns more than 9.5 million square feet of commercial and residential space in Manhattan, including 4 Times Square, Bank of America Tower in Bryant Park, and a percentage of One World Trade Center. Murderer or not, he's got real estate in the blood.

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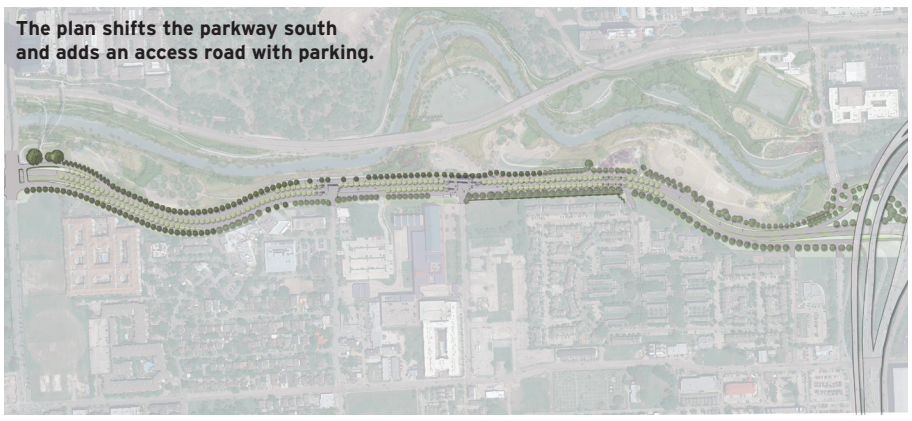

The plan shifts the parkway south and adds an access road with parking.

COURTESY SWA

SLOW RIDE continued from front page to break in the new footpaths and two new pedestrian bridges that now link the surrounding neighborhoods to the park.

Last year, the City of Houston and TxDOT outfitted the 5-mile Sandy Reed Memorial Trail in Buffalo Bayou Park with 10 foot-wide multi-use concrete pathways for cyclists and joggers. On Allen Parkway itself, pedestrian-activated crossings will be established, where, currently, jaywalkers have to chance it in the crossfire of speeding vehicles, since there are no traffic lights east of Shepherd.

"[Allen Parkway] has been the driveway for CEOs of Fortune 500 companies, but there are very few traffic signals and the sidewalks are narrow," said Scott McCready of SWA Group, which built the Rosemont Bridge in Buffalo Bayou Park in 2009 as part of the Shepherd to Sabine Master Plan. The Allen Parkway project builds on this plan, which oversaw the sprucing up of historic buildings such as the State National Bank and downtown's Main Street. Decreasing speed limits 40 mph to 35 mph will hopefully calm driving patterns, and three concrete medians separating the heavily trafficked lanes will be planted with vegetation to engender some sense of a peaceful drive.

"On Allen Parkway we've added a couple of traffic signals on Gillette Street and Waugh Street," said McCready. "So all of that will provide access from the south of Buffalo Bayou Park and visitors can now have a number of crossing opportunities along key pedestrian quarters."

The redesign is adding a new eastbound lane, moving westbound traffic into the existing eastbound lane, and turning the existing westbound lane into an access road and parking area for the park. "A large focus of the park redesign is to enhance the vitality of the natural systems, but we also want to broaden the park infrastructure to accommodate the elderly, people with kids, and that starts with safe access," said McCready.

In addition to the Allen Parkway project, SWA is working with Boston landscape architecture firm Reed Hilderbrand on the project to improve the entire 160-acre Buffalo Bayou Park. The plans entail converting 50 percent of the land into meadows, and alternating shaded woodlands with what McCready called "outdoor rooms" designed for particular activities, like picnics or ballgames. "It clearly defines where active use happens and it allows for connective tissues so that plant and animal communities can move through the park. And then from an experiential standpoint as you're walking along a trail, to be enclosed in these spaces creates a little respite from the city," he elaborated.

Also in the pipeline are destination features such as The Water Works, which boasts an elevated sky lawn and pavilion from which to view Houston's skyline. Meanwhile, Eleanor Tinsley Park, which is located where Buffalo Bayou Park meets downtown, will receive a new open-air pavilion and a trail that directly connects joggers and cyclists to the Sabine Promenade. "This is one of the few areas where you'll see deciduous trees. Not to say that they don't exist elsewhere but because commercial real estate likes to have a consistent look year-round, this is where we can celebrate diversity," said McCready. This horticultural diversity, he said, will help turn Allen Parkway into the welcoming gateway it was meant to be. **KINDRA COOPER**

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JODY HORTON (LEFT); RYAN SUMAGAYSAY

OPEN> RESTAURANT

CHI'LANTRO BBQ
1509 South Lamar Boulevard
Austin, TX
Tel: 512-428-5269
Designer: Kim Lewis Designs

After several years scooting around Austin serving a delectable hybrid of Korean-Mexican fare, the popular food truck, Chi'Lantro, opened its first permanent "brick and mortar" restaurant in January. While this new eatery stands in a fixed location, it pays homage to its roots, explained Kim Lewis, who designed the 1,500-square-foot space, with a mural on the front right wall featuring a food truck "using different icons that are specific to our brand and story." Below the playful narrative, black and white subway tiles represent dashes of a highway.

Fitting with the hearty, finger food-style menu (most famously known for its Original Kimchi Fries), the spacious interior keeps it relaxed and lively with its use of raw materials and bright, colorful accents. The feature wall and ceiling, made of 2-by-4 birch studs, create a crisscrossing, geometric framework. The sides of several beams are painted a vibrant orange, echoing the strip of orange on the tabletops, the strings from which exposed filament bulbs hang, and the auburn birch plywood under the dropped soffit over the banquette seating. A communal table at the front of the space is made of reclaimed 100-year-old wood from a building in downtown Austin.

"From our journey on the roads of Austin as a food truck to a permanent space, we wanted to reflect the growing nature of the company from the ground up in the design," said Lewis.

To spur conversation over soy-glazed chicken tacos and kimchi fried rice balls, patrons receive a subway tile with a number for their order, inscribed with a question, such as "What musician are you inspired by?" This is intended to not only be food for thought, but also "an element of the build out of the space," said Lewis.

Even with this new 39-seat restaurant in place, Chi'Lantro isn't retiring its wheels quite yet: Its brigade of food trucks can still be found at different locations throughout the city. **NICOLE ANDERSON**

Casa Pequeña designed by Michael Smith and Mick Kennedy.

Dogtrot designed by Designtrait.

The Rooftop Hospitality House designed by Cody Gatlin of Fazio Architects.

MICHAEL SMITH AND MICK KENNEDY; FAZIO ARCHITECTS; DESIGNTRAIT

LOVE THY NEIGHBOR continued from front page already raised 12 million dollars to support his vision of moving the chronically homeless off the streets and into community housing. Graham wanted to build dwellings based off the model of "RV living," ergonomic structures that also fostered a sense of community. "Think KOA campgrounds on steroids," he said.

Together, Graham and Boes used RV living as a template to draw up Tiny Victories' submission guidelines. Participants were to design lean, 150-to-200-square-foot shelters that forewent traditional housing elements, such as plumbing, in favor of communal bathrooms and kitchens. "We called them 'micro shelters' as opposed to 'micro homes' because we didn't want people to isolate themselves," explained Boes. The dwellings, they decided, should provide enough space for a single person and utilize passive thermal designs, like strategically placed windows and eaves to provide air flow and shade.

The competition received 55 submissions. The jury selected 17 that fulfilled the criteria, then whittled it down to four winners and a runner up. The strongest designs all included an outdoor component. The Rooftop Hospitality House turned a roof into an upstairs patio, and another boasted a porch so large it was dubbed Porch with a Home. Several designs provided exterior storage as well as well-integrated interior storage. They also eliminated interior walls and closets in order to facilitate better flow. Sixty to 70 of the micro-homes will be built on a 27-acre lot in East Austin as a part of Community First! Villages, which will also provide parking space for 100 RVs.

Tiny Victories garnered substantial community interest. A 10-year-old submitted a design he created on Minecraft software. A local high school also participated, with one of the designs being selected as a finalist. One of the winning designers, Cody Gatlin, will even live in Community First! Villages upon its completion. "People's immediate reaction to Community First! Villages is 'I could live here,'" said Boes.

The public's enthusiasm has helped spur a second Tiny Victories competition for later this year. It also helped overcome the community dissent that proved to be one of the project's biggest challenges. "Not in my backyard was the community's first response," said Graham. By providing customized and carefully thought out structures, and not prefabricated tiny homes available online, Tiny Victories changed public perception on affordable housing's potential. "Tiny houses, which are viewed as a new thing, aren't really new," said Graham. "But we created them as such." In doing so, Tiny Victories successfully turned the "not in my backyard" project into the backyard that, apparently, everyone wants to live in. **ELISIA GUERENA**

Neutra drawings of an Avion Village Home in Grand Prairie.

Plan of Avion Village, a New Deal-supported development for a working class community.

The backs of the houses became the front because most people arrive via car.

Avion is still there today, operated as a limited-equity co-op.

COURTESY RAYMOND NEUTRA

COMMISSIONED IN THE THICK OF THE NEW DEAL, AVION VILLAGE IN GRAND PRAIRIE ESTABLISHED A PROTOTYPE OF TEXAS COMMUNAL LIVING THAT EVOLVED INTO THE MIDDLE-CLASS PLANNED SUBURBAN COMMUNITIES WE KNOW TODAY

Lone Star Community

Don't let the black 'stage set' window shutters and aluminum siding fool you: Avion Village in Grand Prairie is one of the most important landmarks of modern architecture and planning in Texas. Built according to landscape principles developed by the Regional Planning Association of America (RPAA), Avion was designed by the architects Roscoe P. DeWitt, David Williams, and Richard Neutra in 1941. The Village, according to Kristin M. Szylvian in her new book, *The Mutual Housing Experiment: New Deal Communities for the Urban Middle Class*, was commissioned in response to a drastic need for housing accommodations in the Dallas Region as it geared up for World War II.

In 1940, President Franklin D. Roosevelt supported a congressional measure authorizing the War and Navy Departments to build housing for military personnel and civilian employees of defense contractors. An act was passed in Congress called the Lanham Act, which resulted in nearly one million units of housing being built between 1940 and 1945. The housing quality of these units, Szylvian claims, varied wildly and this is also true of their architecture and landscape plans. Williams, a native Texan, had already built Woodlake Village in Houston in 1933 for "100 impoverished Houston area families"; housing for poor oil field workers in North Texas; and a master plan for Dallas' Greenway Parks. All of these projects influenced the plan and architecture for the later development of Avion.

Neutra, of course, had also developed urban housing ideas in his 1920s theoretical Rush City Reformed proposals, but at Avion, it is the Radburn-style neighborhood cul-de-sac and open public garden leading to community services that seems to have been the most influential scheme. Here the common gardens are called "finger parks," but like the cul-de-sacs come directly from the RPAA plans developed early in the 20s. The housing units arrayed across the common garden landscape originally had open porches and local masonry that is thought to be the influence of Williams' Texas roots, and then a hard-edge modernism of flat roofs and white walls that come from Neutra's purer European traditions. In a 1988 *Texas Architect Magazine* article by Willis Winters on Avion, Neutra is quoted saying that it was developed so that "workers who are engaged in the most advanced branch of modern technological production should be housed in modern homes." He also claimed the Grand Prairie community was intended to "create an expression of communal coherence and conscience of its citizenry."

Neutra based Avion living units on a 4-by-12-foot grid built out with prefabricated flat-roof panels. This prefabrication was heralded as an innovation at the time. A public relations competition sponsored by the WPA in 1942 had two teams racing to build a model Avion home. The winning team completed the construction (in time for a Fuller Brush Salesman to appear at the door) in 57 minutes and 58 seconds. The stunt was reported in great detail in *Life* magazine.

The principal rooms in the Avion cottages all faced the common community garden (which today is partially defined by chain link fence), which was accessible by footpath. The kitchen bathroom was at the "back" or service core side of the houses, but, as at Radburn, the back became the front, since most people arrived home via automobile. In the original plan, residents walked to their homes through a small private garden to the large common garden and beyond to a community center, school, and shops. Planned tennis courts and a swimming pool were never built at Avion. Neutra staggered the views from the houses so they did not look into neighbor's units. Continuous roof overhangs provided solar control. All of the homes had natural cross ventilation, large glass windows, porches, and beamed ceilings meant to keep residents cool in the summer heat. Even more innovative for social housing, the larger three bedroom units had sliding doors that could be pushed back to increase the size of the living room if a third bedroom was not needed.

Avion Villages' 300 homes were erected in 100 days. Prefabricated wall and roof sections were carried to the site by rail car and assembled in three circus tents.

Today, Avion is a mutual-ownership co-op. According to Raymond Neutra—the Viennese architect's son—there is still a waiting list to enter. The Federal Works Agency that was responsible for commissioning Avion argued that the housing built under the Lanham Act should be used to build "planned communities" that would serve as archetypes for the postwar period, not "future slums." In an odd twist, the planning and architecture principles that were first tried out in projects like Avion have influenced projects both in Europe, where social housing is important, and in planned developments in the suburban middle-class America, where the community garden has been replaced by car parks and golf courses.

WILLIAM MENKING

Rand Elliott and his Oklahoma City firm, Elliott + Associates Architects, garnered national attention and praise for the first two parking structures they designed for Chesapeake Energy—car parks One and Two. Now they have designed and constructed two more—Three and Four. As with the first pair, Elliott has invested a level of sophistication, attention to detail, and desire to create enjoyable spaces that is not typically associated with the typology, which more often than not is a bottom-dollar engineered product produced for expediency rather than the enjoyment of time.

"I find myself gravitating toward projects that appear to have no potential," Elliott told *AN* during a recent conversation about his latest batch of parking structures. "Those are my favorite. When people ask me, what would be your favorite project, I tell them the ones that seem to have nothing to offer. Give me a warehouse, or a parking structure. They have such potential to do something great."

Elliott master planned and designed all of the 56 or so buildings of Chesapeake's 111-acre campus, which is in a suburban location some six miles north of downtown Oklahoma City. It is the sort of opportunity that any architect would relish—to create a world within the world, one that unfolds over time, representing the designers' evolving tastes and ambitions, as well as those of their client. In this case, Chesapeake and Elliott share a very similar vision: to create architecture that enlivens those who use it as a means of attracting the brightest talents in the field. This commitment extends across the entire campus, and is evident in the parking structures.

Architecturally, the car parks relate to the buildings they serve. Three serves building 14, which houses the IT workforce. Elliott was inspired by the rigor and discipline involved in this type of work and expressed it in the form of a grid of polycarbonate panels, which is 25-percent open in accordance with air circulation code. Across the street is the company's childcare center. The architects responded to this by using blocks of primary color in the facade that faces that direction, offering the children a more playful version of the grid.

Four serves building 15, which is a gateway to the south side of the campus. The building features a large southern exposure. To manage sun control—Oklahoma City gets about 300 sunny days per year—the architects employed a system of white vertical fins, 12-inch deep mullions oriented to mitigate sun from the southwest. While in the office building the fins shade a glass facade, in the garage they shade open air, again allowing the breeze to blow through. Elliott also varied the spacing of the mullions to create a sense of movement across the facade.

As with car parks One and Two, each floor of Three and Four is color coded, making it easier to remember where you parked (the elevator buttons feature the colors rather than numbers). These colors are reinforced at night with colored lighting integrated into the stairwells and in a light and air well that penetrates the centers of each structure, adding yet another layer of enjoyment to the space. **AS**

SCOTT MCDONALD/HEDRICH BLESSING

RESOURCES:

Cladding
Architectural Fabricators Company
arcfab.com
Artform
art-form.com
Duo-Gard
duo-gard.com
Custom Metalwork
Shawnee Fabricators
shawneefabricators.com
Parking Consultant
Walker Parking Consultants
walkerparking.com
Signage
ASI Signage Innovations
asisignage.com

Quartier Vert from University of Wisconsin-Madison, and University of Wisconsin-Milwaukee.

The Crossing from University of Maryland.

Tremé 2.0 from Harvard University.

COURTESY ULI

LAY OF THE LAND continued from front page More than one hundred teams entered the competition and the final four have recently been announced: a team from the University of Maryland, two teams from Harvard University, and a joint team from the University of Wisconsin-Milwaukee and the University of Wisconsin-Madison.

The competition is entirely hypothetical, but the development potential of the selected area is not. The neighborhoods that ULI selected are adjacent to a burgeoning medical district and the Lafitte Greenway, a 2.6-mile linear park slated to open this summer. Each multidisciplinary team, consisting of five students, had two weeks to create a master plan for a theoretical group of community stakeholders known as the North Claiborne Neighborhood Improvement Association. The plan had to include site plans, renderings, tables, and a financial framework.

The University of Maryland team envisions the site as a mixed-use neighborhood called The Crossing, where revenue from new development would spur urban renewal projects, like the demolition of an existing interstate exit. The mostly vacant space underneath the interstate would also be transformed with recreational programming, bioswales, and a possible new streetcar line.

The University of Wisconsin team drew up plans for Quartier Vert, a phased development that capitalizes on the many new projects slated to open soon near Tremé and Tulane/Gravier. A desolate stretch of Canal Street would become an "outdoor lifestyle community" with restaurants, a hotel, apartments, and a medical office. The team would also build a green infrastructure network with stormwater runoff channels, retention ponds, and bioswales.

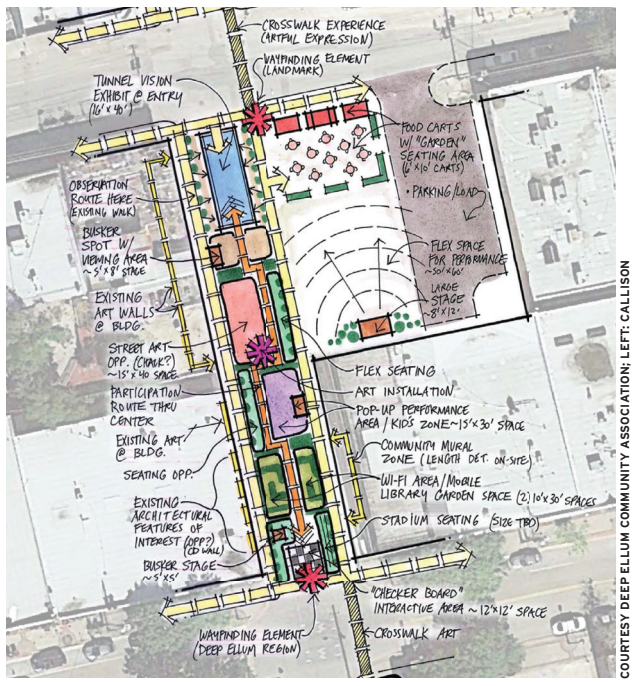
One of the two Harvard teams imagined turning the space underneath the interstate into the Grove, a linear park with "a vast canopy lattice structure" that spans below the roadway. This structure, built of locally salvaged wood, would channel rainwater into retention ponds, planters, and subterranean catchment basins. The full scheme, called Claiborne Grove, also realigns part of Claiborne Avenue to encourage slower driving and to create safer streets. New residential developments, finished in pastels, are intended to evoke New Orleans' famous shotgun homes in color and form.

Harvard's other team presented Tremé 2, a scheme that caters to the city's changing demographics. For newly arrived millennials, the team proposes Complete Streets to foster walkable and enticing neighborhoods. This would also include an "affordable trendy retail complex." For the city's baby boomers there would be easily accessible transit services and health services. A pedestrian network that has both surface-level and elevated pathways called The Parade is set throughout the 23-acre site. The students also present an idea called the Portable Plantation, which uses interior courtyard spaces for urban agriculture projects.

These four schemes will be presented to a jury on April 9. One team will be named the winner and collect a $50,000 prize, while the remaining three finalists will each receive $10,000.

HENRY MELCHER

CNU and Deep Ellum Community Association invite the public to envision new uses for Crowdus Street.



COURTESY DEEP ELLUM COMMUNITY ASSOCIATION; LEFT: CALLISON

CALLISON AND TBG TEAM UP WITH THE COMMUNITY TO CREATE A PEDESTRIAN STREET IN DEEP ELLUM

Claiming Crowdus

Dallas is, by any standard, a car-oriented city. This, however, does not preclude the possibility of the city possessing areas of good urban space. In the past few years, Dallas has seen the improvement and creation of many key public spaces within the city; Klyde Warren Park, Lower Greenville, Main Street Garden, and the Continental Avenue Bridge to name a few. The mentality of the city has been steadily, if slowly, shifting toward a greater focus on enhancing the pedestrian experience and providing public space.

It is within this improving climate that the Congress for New Urbanism (CNU) is hosting their 23rd annual meeting in Downtown Dallas from April 29 to May 2. One touted strategy of the CNU's "Next Generation" group is Tactical Urbanism, which is essentially citizens taking initiative to improve their city's public spaces, with (or sometimes without) official support.

A stone's throw from the CNU conference's location is Deep Ellum, a historic neighborhood that is in the midst of a renaissance. But this active neighborhood is without any sort of public communal gathering space. In response to this deficiency, the Deep Ellum Community Association birthed the idea of shutting down three blocks of the lightly trafficked Crowdus Street during the CNU conference and creating a pedestrian-only communal space. A group of local CNU members, community activists, architects, landscape architects, and urban designers are taking up the challenge of implementing this vision using the principles of Tactical Urbanism.

Rik Adamski, of AL Strategies and a CNU member, organized a design team that consists of local firms Callison (architecture) and TBG (landscape architecture). At the onset, the design team engaged the community to determine what they wanted for this space. Through public meetings they discovered that the desire of the community is for a practical space that can be used day and night.

Some specific ideas garnered through community input include an interactive chalk/graffiti wall, outdoor movie projection area, shade structures, a green "loop" connecting main community focal points, and secure bike storage, among others. The challenge for the design team is to synthesize these ideas into a cost-effective, impactful, and yet temporary solution. At the time of this writing, the final designs have not yet been completed, but a master plan informed by the community's feedback has been developed.

Though the installation will last only a few days, the effort has great potential to make a lasting impact on the neighborhood of Deep Ellum. The hope is that the City of Dallas will take note of the positive change brought about by this infusion of public space into the heart of Deep Ellum and make this change permanent. Ask anyone involved in the effort, and they will tell you with unguarded enthusiasm what a positive addition this would be for the neighborhood.

This type of grassroots urban design initiative is not without precedent. The same strategy resulted in permanent road closures and the creation of pedestrian-only space in multiple locations throughout New York City and San Francisco.

If you are in the Dallas area between April 29 and May 2, please drop by.

ANDREW BARNES

TECHNO CARE continued from front page nationwide—is creating the first "digital hospital" in the United States. This marks the third redevelopment of the complex, which first opened in 1893. When completed it will be twice as big as it was in 1963, when then-President John F. Kennedy was rushed to the hospital after being fatally shot. Designed by a joint venture of HDR and Corgan, the mammoth 17-story glass-and-steel building consists of six towers stacked at right angles to one another. Aiming for LEED Gold certification, it integrates with Dallas Area Rapid Transit's Green Line and Bus Transit Center, connecting the complex to downtown, as well as to other healthcare facilities in the city's Medical District.

The new Master Plan creates three "neighborhoods": the previous campus, the New Parkland campus opening on August 20, and a future transit-oriented development. "We had a very high vision statement that we wanted it to be the most patient and family-centric facility in the country; iconic, timely, and enduring," said Louis Saksen, senior vice president of New Parkland Construction. "The design was set up so that the building is a reflection of what goes on inside." The hospital's two rooftop helipads are complemented with trauma elevators that can travel from the 18th floor rooftop to the ER in just 32 seconds.

Inside, meanwhile, separate staff elevators, parallel corridors, and offices on every floor serve behind-the-scenes operations allegedly inspired by Disney, so that patient corridors remain quiet and linen baskets and food carts tucked out of sight. Linen and garbage are whisked away via 18-inch pneumatic tubes to a separate building. Meanwhile, nurses can monitor patient activity using handheld devices that emit alerts if, for example, a patient at high risk of falling attempts to get out of bed. The facility cost a total of $1.3 billion with $80 million spent on technology, and contains its own power plant.

"We use natural gas to fire our boilers but we have the option of using fuel also," explained Saksen. "Everything's on a very sophisticated control system that minimizes the use of equipment and keeps it within the highest efficiency ranges. We've also got white roofs on all the buildings so we reduced the heat island effect, and high-efficiency glass cuts down on thermal gain."

Constructed on a brownfield site, the campus includes parks and gardens planted with over 16,000 shrubs and 120,000 groundcover plants. "We have native drought-resistant plants, we have walkways where patients can take a walk inside the hospital. These areas are drought-tolerant, require minimum maintenance, and are more beautiful than a great big grassy lawn," said Saksen.

Since the Texas Department of State Health requires that all patients have access to natural light, the architects carved light wells into the massing, allowing for additional windows. The new complex also has a Women & Infants' Specialty Health Tower, where babies' whereabouts are monitored using devices attached to their umbilical cords that automatically deactivate elevator doors if a baby is taken where it shouldn't be.

KC

Dallas' Parkland Hospital has undergone a major expansion and will be the first digital hospital in the U.S.

COURTESY HDR + CORGAN/ ANDREW POGUE

Q&A> DAVID ROBINSON

COURTESY CITY OF HOUSTON

At-Large Councilman David Robinson talks to Florence Tang about his political path and Houston's future.

David Robinson is an architect and an at-large Councilman for the City of Houston. Throughout his career he has been involved in neighborhood issues. He spent eight years as an officer and two-time president of the Neartown (Montrose) Association, and was elected to serve as chairman and president of the citywide Super Neighborhood Alliance, a term that concluded in January 2013. Mayor Bill White appointed Robinson to the City of Houston Planning Commission in 2007 while he was serving on the board of directors of the Houston chapter of the AIA. Mayor Annise Parker re-appointed him to the post in 2009. He was the first licensed architect to serve the city as a commissioner since the 1970s. Florence Tang recently sat down with Robinson to talk about his background, the future of Houston under the General Plan currently under review, and the role of an architect in public office.

Florence Tang: Where did you grow up and how do you think that has shaped how you view and work in Houston?

David Robinson: I was born in Massachusetts in the town Northampton. My father was a political science professor at Smith College. I grew up in Boston and my mom went to Harvard where she got her doctorate. I spent two years of high school at Concord Academy outside of Boston. It was idyllic and had a strong arts program where I got into photography and where I started my artistic venture. I went to Yale on a portfolio of photos and I wrote an essay about Ansel Adams. I got there and took a lot of art and majored in architecture.

Then I applied to Rice and came to Houston in 1989. I have some family in Houston and that has been a wonderful draw for me. My mom was born in Dallas, so on vacations we would come to Texas and Houston. As a child, I saw the nice, warm side of Texas, where it seemed like it was palm trees, swimming pools, and beautiful buildings. I was leaving New England's frozen parts and coming to Texas. Because of that, I always kept a warm spot for Texas. I studied the classics and art history at Yale and when we studied the architectural monuments of Texas and the criticism—the sprawl and ugliness—I was left with a jarring feeling because that was not my impression.

As an at-large councilman and vice chair of the quality of life committee, the past couple of years, what major issues have you seen come to the surface from both the city and citizens groups that have been on the forefront of the conversations in Houston?

I am getting used to life on City Council. I have a wonderful office staff at City Hall I am very proud of. The team is incredible. If there is any point to emphasize, we are trying to do the work we have been asked to do. I was appointed as the vice chair of Quality of Life Committee. And I am the only freshman CM to be appointed to a committee. This committee includes four city departments: Parks and Recreation, Health and Human Services, Library, and Planning and Development. We also have oversight over cultural and international affairs, like the Houston Arts Alliance and all the embassies. The other day I met with the Emir of Qatar. I also got appointed to the Houston First Board in an ex-officio capacity. These are the city facilities dedicated to the arts like George R. Brown Convention Center, Hilton Americas Hotel, the Wortham Center, and Jones Hall.

I try to advocate for good design and high quality of life. I hope to be the right advocate for the profession. On the political spectrum, I am progressive. My success is to stay in the mix and understand constituents and listen to my colleagues. I don't take too many radical positions and not be overly enthusiastic. I want to push the needle in the right direction. And one hopes that I am doing some good and will get re-elected. I have some time to affect policy that affects architecture in our city.

In championing the General Plan, Joe Webb (chair of Blueprint Houston) and Martha Murphree (executive director of Blueprint Houston) have been longstanding advocates. The emphasis is more on the efficiency and coordination of municipal resources.

There is an awkward piece of law written into the charter about the city of Houston adopting a comprehensive plan. What we are currently considering is the removal of language that says Houston will adopt zoning. The General Plan—all with an asterisk, is what we can do according to those who agree to do it—will adopt a framework for guiding Houston in its principles for growth. It's important to have such a plan based on economic viability. It's an essential component of our planning and budgeting. Houston needs to coordinate efforts better and communicate with the various stakeholding groups. It is an inclusive process from the city's side in getting everyone to the table—the steering committee, stakeholder group, support staff, technical advisory committee.

So what is this supposed to do and what does it look like? It's encouraging leadership, it's transforming neighborhoods, and it's keeping it exactly the way it is. That is the consensus. The role of the General Plan is to not mess with something that is stable and good. It's about the subtlety and diverse nature of Houston's wonderful neighborhoods. It's not shoving anything down anyone's throat. What it becomes remains to be seen.

It's not a mystery that the funding for the deal and presentations from (Planning and Development Director) Patrick Walsh and stakeholders syncs up with a mayoral election. Mayor Annise Parker only has seven more months in office. It's not lost on us. We need to make a political commitment. We are living with a strong mayor form of government. What we like as a professional community is some vision and predictability in the market. We know there are some causes of turbulence and market fluctuations. We need to do something to stabilize the economy when it comes to the built environment. It's a good outcome of the General Plan. People rely on city services—processing, permitting, license renewals—those things should not be complicated or rocket science. We still have a long way on that. We are trying to make the city a better place—administratively, practically, and in the economic environment.

As a former planning commissioner and president of the Neartown (Montrose) Association, I understand you have a deep-seated understanding of the development and community issues. As Houston continues to grow in the next 20 years, what changes and retooling do you see happening?

I live in Montrose and our northern boundary is beautiful with the Buffalo Bayou trail. The Kinder family has recently made a $50 million benevolent gift for the Bayou Greenways Initiative with linear miles of hike and bike trails. Houston is earning a reputation for an incredible commitment to greenways, and developing an interconnectedness and coordinated efforts of the city and county working together. Years ago, there was legislation passed in Austin with language passed about the utility corridors for power lines and easements that was highly contentious. The utility companies refused to allow hike and bike regional corridors. If someone falls or climbs a pole and fries themselves, they could sue the state or utility company. Then two years ago, legislation to provide indemnity was passed in Austin. It freed the urban grid so bayous and the framework are being built out now for the public infrastructure.

In the fiscal budget for last year, I allocated $10-to-$20 thousand to Patrick Walsh in support of the master bike plan. My little brother is the forester in the Commonwealth of Massachusetts, which has a trail program. I am committed to parks and trails. We have to be working on green space and urban gardens.

How did you come to the decision to seek office? Most architects take the path of licensure and then private practice, but you have walked a different path.

I had served as president of the Neartown (Montrose) Association and was emerging as a leader in the community where I live. I spent five to six years as president of the super neighborhood and was nominated by Sheriff Adrian Garcia to be on the planning commission. In 2003, I had been nominated to the Municipal Arts Commission (MAC) and worked with Rick Lowe. My job on MAC was to sunset it.

On the planning commission with jurisdictional and extra-territorial Houston and Harris County, you have direct oversight over real estate and development across our region. With success on the commission there, I got nominated to the Super Neighborhood Alliance and before long I was president of that organization until 2013. In 2011, I felt the urge to run for City Council, at-large position #2. A huge flock of humanity wanted to get in. There were 10 candidates. I did not win. But I had success in getting my name out there. These things take time. So then I stepped down from the planning commission, then two years later I prevailed, and not by many votes. But for an outsider to take an incumbent, it was a feat.

What architecture projects are you currently working on?

I take on smaller projects. I have to be careful about how I choose clients. My main project is the city and I do practice some architecture. I have two primary clients. We are doing some residential and commercial planning in Houston's 3rd Ward, the CDC MacGregor Area. The project is on land they have amassed in the Riverside area.

Another project is a renovation of a downtown warehouse at Hutchins and Bell. We are renovating two 5,000-square-foot buildings for Lighting & Electrical Sales company.

Any other thoughts to add about the future?

This terrain I got to inherit, Houston, is an incredible and thriving city with great people and wonderful neighborhoods. We are sprucing ourselves up. There is real activity dedicated to looking good when the Super Bowl comes in 2017 and we have a worldwide stage. The front door of Hobby Airport to 45 is indisputably ugly. We have work to do on Broadway. One long-range vision is a new botanical garden just past 45.

I am pleased to say I am not seeking the mayor's seat in the future. I love all my jobs. I love being a daddy. My 15-year-old is the center of my life. I love being an architect. I love what God has given me to work with now. If I think back to 2010 and where I was—serving and working in a tough recession time—I would be a fool to predict anything from now.

THE ARCHITECT'S NEWSPAPER APRIL 8, 2015

Historic Fourth Ward Park, opened in 2011, is the sort of urban-scale public space that many may be surprised to find in Atlanta.

COURTESY ATLANTA BELTLINE, INC.

URBANISING ATLANTA

Georgia's largest city is establishing a new pattern for urban success by building density in its core and opening new modes of transit. Darin Givens tells us about the city's aspirations and struggles as it develops in the 21st century.

A national report from 2014, "The Young and Restless at the Nation's Cities," found that recent years have seen a significant rise in the percentage of young and educated adults living within a three-mile radius of the Downtown Atlanta central business district. This includes intown neighborhoods such as West End, Adair Park, Atlantic Station, Midtown, Old Fourth Ward, Grant Park, and Glenwood Park. The metro region as a whole, though, has taken a loss on this demographic.

Shunning the sprawling fringes, young people with college degrees are flocking to the places that are most urban in Atlanta; the ones with transit service, density, and mixed uses. In contrast to the way baby boomers of the latter half of the 20th century reshaped the region with car-centric, low-density development, this new generation is eager to take part in the powerful trends of urbanism that are improving the center-city's core, making it a better place to live and work.

It isn't hard to see a geographic correlation between the location of this trend and the outline of the Atlanta BeltLine. Looping the center of the city with a series of paths and parks, it will, when fully completed, pass through 45 close-in neighborhoods that are all within a two- to four-mile radius of downtown. Even in its partially completed early stages, the BeltLine has proven itself a powerful tool for changing the way people think about Atlanta's development.

Atlanta BeltLine

This series of multi-use paths and green space is boosting the amount of parkland in the city by 40 percent. Nineteen percent of the city's land mass falls inside the planning area for the project. The city touts $775 million in real estate development within a half mile of the BeltLine's Eastside Trail alone. This puts a considerable number of residents in easy access of a popular public space that is now known for its weekend crowds, while also demonstrating the ability of the city's growth to occur in new ways. It is happening not alongside wide, multi-lane roads; instead, this part of intown's resurgence is taking shape around the BeltLine's shared spaces and bike lanes (and, some day in the future, planned rail transit).

The sea change ushered in by the BeltLine can't be understated. In one of the least "designed" large cities in the U.S., where market trends and interstate infrastructure have had an outsized role in shaping the urban fabric, people are now excited about re-thinking how the city is shaped. Residents who seldom considered the urban environment beyond their own block have become aware of the strength of conceptualizing whole neighborhoods and the links between them. And it is having an effect on architects as well.

Ryan Gravel is a senior urban designer for the Atlanta office of Perkins+Will. His master's thesis in Architecture and City Planning from Georgia Tech in 1999 became the original vision for the BeltLine. He said that the project is "making obvious improvements to the form and life of the city, but the consumer market that it is generating is also pressuring developers and architects to make better buildings.

"You can see this right now with the unfolding of Ponce City Market, which is raising the bar three or four rungs for quality. But you can also see it on the drawing boards for projects like the Atlanta Dairies site on Memorial Drive, which are re-introducing Atlanta to a more interesting mix of uses, like markets, music, and the arts. They're also taking advantage of both historic and nondescript old structures to deliver more inventive designs. Along with the general upgrades in Downtown and Midtown, an emerging bicycle culture, and a fantastic culinary scene, Atlanta's central city is coming alive in a really interesting way."

Ponce City Market

The adaptive reuse of a hulking, 1925 Sears, Roebuck & Company distribution center is an appropriately transformative project to take place alongside the BeltLine. One point one million square feet of the structure has undergone a mixed-use conversion as Ponce City Market (PCM). The finished product includes 517 square feet of offices, 300 square feet of retail, and 259 residential units. The project has proven successful in drawing in tenants, with most of the office space already leased to a variety of high-profile companies including Twitter, and an array of shops is set to open throughout 2015.

Atlanta architect Kyle Kessler said that PCM, which sits directly beside the eastside BeltLine path, is "important as a project itself (adaptive reuse, on the BeltLine, etc.) but also because it appears to have captured the public's imagination and is setting a new baseline for development in Atlanta."

Indeed, even the high rental prices announced for the residential units have not soured the city on it. PCM has become a symbol of what Atlanta can accomplish in terms of reusing structures of the past, and re-aligning them with modes of transportation other than cars, and opening them to public space.

Immediately south of PCM lies Historic Fourth Ward Park. Opened in 2011, it offers 17 acres of green space, walkways, an amphitheater and event lawn, and numerous water features. A stormwater detention basin forms a two-

acre lake, surrounded by a carefully landscaped park. Several recently constructed mid-rise apartment buildings overlook the park, which boasts a popular playground and splash pad that draw in families from surrounding neighborhoods. The sight of children playing in a carefully designed park, in the midst of human-scale residential development and a multi-use path, conveys a very European sensibility in its overall aesthetic; something many may be surprised to find in Atlanta.

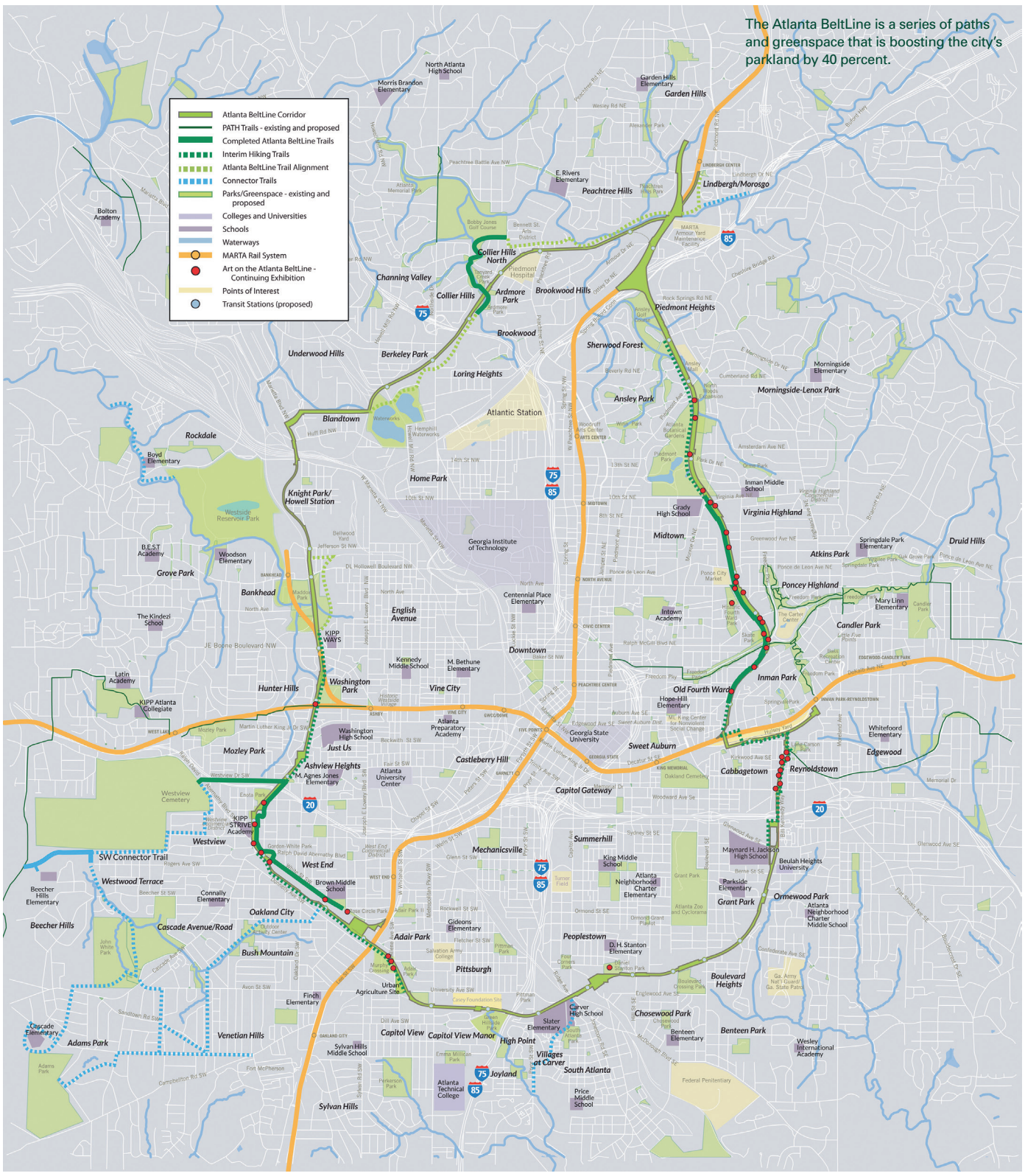
Struggling to find connections

In a city that is sliced through its core several times with interstate highway infrastructure, as well as large arterial roads that serve highway entrances and exits, finding pedestrian-friendly connections from place to place can sometimes be a challenge. In many cases the urban fabric can be repaired, but sometimes the city seems content to develop islands of activity set apart from each other.

Atlantic Station is 138 acres of a former brownfield site that became a master-planned, mixed-use city within a city. Opened in 2005, it has an impressive six million square feet of office space that sits among a varied array of housing, including townhomes, apartments, condos, and detached houses. Its central retail area is an outdoor shopping mall outfitted with gridded streets that host popular shopping destinations, with levels of parking stacked directly underneath.

But despite being walkable in itself, there is a rough transition between Atlantic Station and surrounding nodes of activity, from which it is separated by a combination of interstate highways, car-centric corridors, and freight rail lines. Without a safe pedestrian connection to the rest of Midtown to the east and west, or to Buckhead to the north, it is largely a car destination.

Car destinations are also a big part of the landscape of Atlanta's affluent Buckhead section, on the north end of the city. The commuter congestion on its central Peachtree Road corridor is known by locals as something to be avoided as much as possible. One attempt to link Buckhead's destinations for human-powered transportation is PATH400 Greenway Trail. This north-south multi-use path will eventually link up with the BeltLine on its south end. Its first phase opened in January 2015, and the full 5.2 miles of trail will eventually connect a series of parks, schools, and neighborhoods to the urban center of Buckhead.



The Atlanta BeltLine is a series of paths and greenspace that is boosting the city's parkland by 40 percent.

COURTESY ATLANTA BELTLINE, INC.

WE ASKED SOME OF OUR FAVORITE ARCHITECTS FROM ACROSS THE UNITED STATES TO ANSWER ELEVEN QUESTIONS ABOUT THE STATE OF THE PRACTICE TODAY. THE FOLLOWING SELECTION OF RESPONSES WAS ASSEMBLED TO FIT THE SPACE AVAILABLE WHILE PRESENTING A SUM OF THE MANY AND SOMETIMES CONFLICTING PERSPECTIVES.

VOICES OF ARCHITECTURE

What are the forces and philosophies driving architecture today and how do they mesh with your approach to design?

The current focus seems to be on envelopes, form making, and the use of technology. There's quite a bit of creative and good work going on in a more generic path, but the things that seem to be in the limelight and which so many young architects are striving to achieve have to do with works of architecture that are iconic in their use of technology. That as an agenda seems to throw out the baby with the bathwater when it comes to creating useful and socially engaging work. The place of architects in terms of placemaking and taking advantage of the impact their building is going to have on the surrounding environment I think is diminishing. It reflects an increasing isolation of the architect from an engagement with the city as a whole and becoming more and more engaged with the machinery of design. This doesn't match with our design approach. We've followed in the wake of people like Aalto and Eames and people who saw architecture and design as a sophisticated and entertaining way to engage with the environment and with the people that use it.

- Craig Hodgetts, Hodgetts + Fung

The ones we are most tapped into in our practice have to do with making. There is a general movement towards making, and that is not just design in terms of architects but also in learning and in other fields like education. We set up our studio as both a design studio and fabrication practice and it has very practical advantages and, more importantly, an ethos about the virtual and the physical, and I think it ties into larger forces connected with design. The honeymoon with the purely digital is over. There is a workflow and continuity between the physical and the digital.

- Bradley Samuels, Situ Studio

Obviously sustainability is the major driver in design today. I think where that meshes with our design approach is when accountability is brought into the picture. It involves hard questions that we all have to consider; the simplest being, is it appropriate in a given situation to build or not, or should we even as a firm get involved. To me there needs to be more of an acceptance that construction is a destructive and resource-intensive undertaking and with that acceptance should come the

COURTESY JAMESTOWN PROPERTIES

The fact that the Buckhead community business district has shown major support for the PATH400 project is telling; even in the most challenging places, Atlanta is focused on developing in a new way.

Perhaps the most challenging location of all is Underground Atlanta in the south end of Downtown. With lower-level storefronts that used to be at the main street level in the earliest days of Atlanta, before the viaducts were built over them (hence "underground"), this is the historic birthplace of the city that eventually morphed into a financially troubled mall.

Even the presence of a MARTA rail station next door has not been able to draw enough foot traffic to make the mall profitable. One probable culprit is geography: It is disconnected from the popular neighborhoods of the city by crisscrossing highways, a railroad gulch, and a series of enormous events facilities and their adjacent parking structures.

The city decided in 2014 to end its ownership of Underground Atlanta. Making the sole bid for purchase, developer WRS Inc. has submitted concepts that would transform it into 12 acres of mixed uses, including a grocery store, additional retail, and residential development. Instead of only trying to draw in visitors from other neighborhoods in the city, this new plan for the space could end up some day serving as the centerpiece for the South Downtown neighborhood.

Atlanta Daily World Building: big gains from small packages

This is a modest building, physically, by any standard. Comprising 4,756 square feet of space on 0.11 acres of land, this simple two-story structure built in 1930 is not visually striking. But true to its placement on Auburn Avenue, which served as the epicenter of African American commercial and cultural life for several decades in the early-to-mid 20th century, it has a prominent place in the city's history.

It served as the headquarters for its namesake publication for many years, which was the nation's first successful black-owned daily newspaper. Threatened with demolition after being damaged by a 2008 tornado that hit Downtown Atlanta, it was spared thanks to the voices of local preservationists. A real estate professional purchased it and has carefully renovated the building for apartments on top and two retail spaces below.

Small projects like this tend to slide under the radar, missing out on the coverage afforded to mega developments. But these

desire to treat the process with respect, great care, and responsibility.
- Craig Steely, Craig Steely Architecture

There are forces that push "object" buildings, there is a commercial architecture fueled by developers and financial gain, and there is a growing interest in what is being called architecture of resilience. Our practice has believed in work that, in many ways, is in opposition to the first two forces. Although we do not articulate our work as being "green" this is an underlying principle of all we do.
- Billie Tsien, Tod Williams Billie Tsien

Is technology shaping your practice in significant new ways?

Yes, the technologies that we have in the office are really influencing how we design and how we visualize our work. Then there are the tools—3D printers, MakerBots, etc.—all have allowed us to explore design more deeply earlier in the process. We've been doing Revit for more than a decade now. What's been interesting is that some of the younger employees have brought Grasshopper and Rhino into the office. Those have allowed us to explore and visualize and express the building and look at the data of the building in different ways.
- Scott Kelsey, CO Architects

We're friendly to new technology but find that it's important to try design with the most basic attitude towards technical innovation. For example, most of the issues of sustainable construction can be solved with proper orientation, ventilation, and insulation. We prefer to open a window than to turn on the air conditioner. We do try to anticipate technologies that will become practical as their costs come down. PV's will surely become part of the standard repertoire of construction. So will green roofs and extensive planting. Likewise, rainwater capture. None of this requires great technical sophistication, but it does demand a shift in attitude.
- Michael Sorkin, Michael Sorkin Studio

We thrive on new technologies that are opening up every day. We are really excited right this moment about a new chip that |has been designed for LED lighting that can make a regular interior light fixture shift color subtly through the day to match the color shift in the sun's light. This color shift is important to set the body's Circadian rhythms and to trigger production of melatonin late in the day so we sleep well. We are planning to use these lights in a medical school facility we are working on currently. Architecture can be such an important contributor to health through some of these new technologies.
-Lawrence W. Speck, Page

What role does hand drawing play in your design process? Are you seeing a resurgence of interest in hand drawing among recent graduates?

I was trained in hand drawing. It's central to all my work. The recent graduates I hire

Facing page: Ponce City Market is an adaptive-reuse project that is turning a 1925 Sears, Roebuck & Company distribution center into a mixed-use destination with commercial, retail, and residential space.

This page: KDC Real Estate is developing a 2.2 million-square-foot office building, designed by Cooper Carry & Associates, which will connect to MARTA's Dunwoody Station.

COURTESY MARTA

are the ones that make neighborhoods feel authentic. According to Kessler, this project is important because "it's on the opposite end of the scale as Ponce City Market. Much of what has stifled development in Atlanta's urban core is that developers can't get the property assemblages together to make a project big enough for the pro forma to work. This building was a goner, but the project proves that a small developer can make the numbers work. Hopefully this is a model that can be repeated throughout downtown and the rest of the city."

Challenges for furthering Atlanta's good urbanism

Urbanists have much to celebrate in the strides Atlanta has taken toward building places that are more walkable and that echo some of the best practice of good urban form. Though the city government has supported efforts at reshaping the city for the better, it has not always taken the reigns when it comes to leading those efforts and fostering a cohesive vision. Matthew Garbett, a community leader who is currently working with the city on a tactical urbanism project, said, "I think urbanists share a vision for the city, but I don't think we're effectively sharing that vision in a way that is shaping the city. We lack an advocate at the city-wide level who really has the people and the press's attention, someone willing to speak about the bad and the real, sometimes difficult measures that need to be taken to improve."

And even with the addition of planned public spaces such as the BeltLine, the market economy still has the biggest say in what gets developed. As Kessler noted: "Yes, architects are taking part in the vision, but I wouldn't say we're leading the vision. As has been proven with the new Falcons stadium, Civic Center, Turner Field, Underground Atlanta, etc., the vision has been put forward by a developer who's worked with a particular architect, but architects serving as design advocates have not been out in front of the process.

"There have been calls in the media and from new organizations such as the Architecture & Design Center to raise the level of discourse regarding architecture, but I think Atlanta needs more architects advocating for better design and not just allowing developers, bankers, and other participants that don't have an obligation to serve the public to dictate what gets built."

DARIN GIVENS IS A WEB PROFESSIONAL AND FREELANCE WRITER. HE LIVES IN DOWNTOWN ATLANTA WITH HIS FAMILY AND BLOGS AS *ATL URBANIST*.

may be able to draw by hand but it is never their first recourse, even when a hand sketch is clearly more efficient. This is most apparent in CD and CA. The clarification detail I can rip out in 15 minutes—and they could too—takes them an hour or two (often more) in AutoCAD. I think a couple of things are at work in their young minds. First is a funny, almost moral idea about the inherent superiority of the accuracy of digital drawings: for them N.T.S.— that hallmark of the field sketch—is just wrong. Second—and I come across this a lot, but it may be endemic to my school—is the notion that in digital work you are primarily building an electronic version of the building—that is the effort—for which the drawings are just sloughed off by-products. That is quite different from making a set of drawings, which, because they are already twice removed, have to be thought about with primary regard for how and what they communicate. The hand drawing remains a brutally efficient way to communicate ideas; it is the need to communicate that is today I think less well understood.

- David Heymann, University of Texas, Austin

Should the licensing process be streamlined? If so, how? If not, why?

Like by getting licensed from school? It's a terrible idea. It's a great way to justify these programs that are providing five-year masters degrees, but it's a bit of a scam: Let's conflate and compress education and professional licensure and act like nothing's given up in the process. I'm not buying it. You know the way there's a separation between church and state? There's a reason we have a separation between the academy and the profession. Now, once you get out of school, I think you should be able to take the licensing exam as soon as you want, all at once if you wanted. But I still believe the internship is important to be in the culture of a firm, which is very different from the culture of a school.

- Marlon Blackwell, Marlon Blackwell Architects

A national license would be nice and would save money for both the states and architects. It seems other countries manage this one.

- Carol Ross Barney, Ross Barney Architects

Yes. I could go on and on here since I chaired a task force for Texas Society of Architects that looked into this. What is disturbing to me about NCARB's current direction is that they seem to be reducing the duration of internships but still keeping all the intricate rules and bureaucracy. I think we should do the opposite—keep high standards in terms of duration, but allow more flexibility and less bean counting and box checking.

- Lawrence W. Speck, Page

What can be done to improve the racial and sexual diversity of the profession?

I am so disappointed with the hollow gestures I see from our professions. The only way to attract minorities is to glorify what we do so they can see how it touches their lives,

and show them how much money they can make to support their families. We are too invisible. We were taught to be a quiet gentlemen's profession, but by being that, we are invisible to the general population. We need to go populist to really achieve diversity.
- Thomas Balsley, Thomas Balsley Associates

I know with women, this is such a complex problem. One of the big reasons is just babies. We are working through the challenges of that now. You have to be flexible. If you have a new mom and expect them to get back six weeks after having a baby, good luck. I know I couldn't. They [David Baker Architects] gave me a good maternity leave for five months, and then another month where they let me transition in. I don't think only women should get that privilege. Firms should support equality of life and work balance. People are happier and more productive then.
- Amanda Loper, David Baker Architects

Alas, racism and sexism are endemic to our society—just look at Ferguson. It's still urgent that we all work actively to overcome this legacy. The schools seem to be doing pretty well in admissions and faculty diversity—a slower process—is catching up. But, as long as wealth and power are disproportionately in the hands of white men, things will never be as they should. The fight continues!
- Michael Sorkin, Michael Sorkin Studio

The greatest difficulty in increasing diversity is the perception that architecture is not a secure profession. And unfortunately that perception is based on truth. Women might stay in the profession if there was a more accepting attitude in offices and if the government was more supportive of child-care. While we cannot control government practices we can control what happens in our offices. We need to be parent friendly. Childcare issues last a relatively short time, architecture as a profession lasts much longer.
- Billie Tsien, Tod Williams Billie Tsien

What is an architect's civic responsibility and how involved are you in your local community?

You have to get involved. We belong to the boards of several local organizations. One opportunity is to get involved in kids schools and activities. That allows you to be involved with family and community simultaneously. Lending your expertise and services to the communities that you are part of and that interest you is what we suggest. Everybody needs the architect's ability to solve problems even if they are not specifically architectural.
- Byron Kuth, Elizabeth Ranieri, Kuth Ranieri Architects

Every building regardless of scale, use, and type should have a civic responsibility. We define "client" very broadly: There is the specific client with whom we have a contractual relationship and there is the larger public with whom we have an ethical relationship.

In this era of global responsibility, we are reminded that architecture is a social art. As the public realm is increasingly eroded, we must work of necessity in hybrid terrains, no longer just adding the new and "novel," but transforming sites at every scale to recast the terms of what serves the individual and the collective, and what is natural and what is public.
- Michael Manfredi, Weiss/Manfredi

As a critic, I write extensively about local issues. As a teacher, my students and I engage city sites and issues that are in play. As a "theorist" I strongly advocate for the idea of the local as both a source of architectural particularity and as a medium of democratic practice. As researchers, we are directly engaged in seeking forms that support and encourage local autonomy. As a political person, I am active in local disputes and initiatives. As stewards of the environment, architects have a special role in ameliorating the places they live and practice. As citizens, architects have duties they share with others but which they must interpret through the medium of their special skills and practice. I am disgusted, for example, that the AIA cannot bring itself to urge its members to withhold their services from the purveyors of torture and execution. These are not architectural questions but we have some special leverage to resist this barbarism.
- Michael Sorkin, Michael Sorkin Studio

Does your firm regularly enter competitions?

No. We're too busy trying to make payroll. Are we suckers for them sometimes? Yes. There's a book of suckers around here someplace. I mean, the pay is nothing and you do tons of work. I think they can be useful, if they're run properly; if there's more of a procedural and objective approach to how work is decided upon. If you could win a project based on ideas rather than what your RFQ looks like, that would be invigorating.
- Marlon Blackwell, Marlon Blackwell Architects

Yes, I believe in anonymous competitions, and we do at least one per year. If New York City followed Spain's successful competition structure we would build all public projects this way and create opportunities for talented architects, young or not.
- Carlos Brillembourg, Carlos Brillembourg Architects

We sometimes enter competitions, although we do not believe they are the best way to select an architect. They are like "picture" brides—getting married based on an image. The image is hardly ever realized and the image is never really the right answer. We prefer a process-based and collaborative approach to find the solution.
- Billie Tsien, Tod Williams Billie Tsien

Has your firm worked in emerging markets in Asia, the Middle East, or elsewhere? If so, what lessons have you learned or challenges have you faced in these markets?

For 16 years I also had an office in Caracas, Venezuela, that gave me a different perspective on the role of architecture in a society that is in the process of formation. Your building can have a very large impact for society at large in a developing country.
- Carlos Brillembourg, Carlos Brillembourg Architects

We practice in many of these markets when invited to do so. Genuine cultural respect and understanding is critical, as is understanding the basics of the physical environment—the ways of means of construction—and seeking out the best in local collaborators.
- Craig Hartman, SOM

I think the most important lesson is to get paid up front. Get a very large retainer that enables you to produce the first two submissions without losing money. Because they will always pay to get you started, then you may struggle to get paid after that. The other lesson is knowing that everything is going to be taken over by somebody else. You have to define the rules for the design. They need to understand the rules and the intentions, so they will change according to those rules rather than just changing.
- Alvin Huang, Synthesis Design + Architecture

What is the future of the American city?

Generally the future looks good to us because people want to be around other people and not spend time commuting. Here on the West Coast and in Northern California specifically, we are enjoying a technology boom. The future of the city will be shaped by this growing population that embraces change.
- Byron Kuth, Elizabeth Ranieri, Kuth Ranieri Architects

I think the future of the American city should lie in the belief that it has the potential to be "its own best city." In other words, it is critical that (smaller) American cities grow and develop in a manner that embraces the notion that they are necessarily the best of their type through local and cultural idiosyncrasies—qualities that should be celebrated, strengthened, and hyperbolized. In my own particular city, it becomes disheartening when we internally base qualitative comparisons to other cities like New York City. New York City can never be Louisville.
- Roberto De Leon, De Leon & Primmer Architecture Workshop

Cities are America's and the planet's sustainable future. Future cities will be denser and more efficient. I am a Rust Belter and our cities are relatively dense, but our infrastructure is desperately in need of renewal and can be infinitely more efficient.
- Carol Ross Barney, Ross Barney Architects

We just finished a project about the future of New York, and I think one of the things that was quite clear is the future is unequal. Inequality is greater than it has ever been in cities—this is as true in New York as anywhere in the country, if not more so.
- Bradley Samuels, Situ Studio

We must also question the idea of density as unmitigated good.
- Michael Sorkin, Michael Sorkin Studio

I think the future of Sun Belt cities is very bright indeed. The best of them have bought into the idea of making themselves more compact, increasing density at the core, embracing mixed uses and pedestrian, bicycle, and public transit oriented transportation. Many have even started looking at rehabilitating the suburbs and changing their out-of-date building types and patterns of settlement in substantial and creative ways.
-Lawrence W. Speck, Page

What are architecture students not being taught that they need to be successful practitioners?

I get back to fundamentals. This sounds stupid, but scale, proportion, insistence on mastering the language of the discipline, and understanding the canonical aspects of architecture and their relevance to today. I'm just dismayed at the level of talent that comes out of schools and runs through the profession. I've never had a client come to me and say, "what I want is an ill-proportioned, unresolved, expediently delivered project that underperforms, and I'll pay you for that." I've never had anybody say that. I would doubt that most people cranking out this shit have either. What are we doing in schools that permits that?
- Marlon Blackwell, Marlon Blackwell Architects

One thing that I think is becoming a problem is the issue of understanding scale. That is a digital problem, and it comes from looking at things on the screen. So the translation of what's on screen to physical dimensions and physical scales is often a big struggle. That's why a lot of projects are being assessed as objects or images, because that's the way they're being designed. Ninety percent of the views you have when you are navigating a 3D model are from a helicopter.
- Alvin Huang, Synthesis Design + Architecture

Architecture students need to be taught about the importance of interiors. After drawing in "scale-less" space on computer screens, students need to better understand human scale. They spend too much time on the outside and need to understand we all live our lives on the inside.
- Billie Tsien, Tod Williams Billie Tsien

Are you satisfied with the AIA as your professional association?

The AIA I think would gain value if it fought for protection of intellectual property of architects. Architects should get the same amount of credit for the work as their photographer does. That's one example where the AIA is way behind the curve.
- Craig Hodgetts, Hodgetts + Fung

For me it's doing a pretty good job, what I don't know is if the AIA is meaningful to the next generation thinking about whether they want to go through the process and get something from it. I don't know if the AIA is doing that as aggressively as it could. Maybe that's contributing to the reduction of people going through licensure. Maybe the AIA needs to spend more time on how to advocate on behalf of people who have not registered yet.
- Scott Kelsey, CO Architects

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FACE FORWARD

Published by The Architect's Newspaper

www.archpaper.com

The facade is the defining aspect of every building. It is where the artistic vision is most visible and where the performance factor is most vulnerable. Improving technologies in facade systems and high-performance glass, in particular, along with tighter standards for energy-efficient buildings, have led to a reduction in the estimated $40 billion tab spent in America on needless energy loss. Users of the DOE-2 program, for instance, report that it routinely results in a 10 percent to 30 percent reduction in energy loss and peak electrical demand.

Today, architects face more choices than ever when selecting the materials and systems that will give their projects a distinctive appearance while ensuring a high-level of environmental performance. In this special section, *AN* conducts a survey of new designs and products that achieve a synthesis of aesthetics and function.

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ATLANTA, GEORGIA

ARCHITECT OF RECORD: HOK
DESIGN ARCHITECT: THE FREELON GROUP
GENERAL CONTRACTORS: H.J. RUSSELL & COMPANY, C.D. MOODY CONSTRUCTION COMPANY, HOLDER CONSTRUCTION COMPANY
FACADE FABRICATION AND INSTALLATION: THE MILLER-CLAPPERTON PARTNERSHIP
EXHIBIT DESIGN: THE ROCKWELL GROUP

Assuming a form befitting its purpose, the canted, curving walls of this structure recall a pair of interlocking hands. Clad in 27,000 square feet of Trespa high pressure laminate panels, the 70-foot-tall facade is faced in only two colors of panels; rotating them creates the impression of a more extensive color palette as sunlight reflects off the surfaces in different ways.

Produced by Leslie Clagett

JOHN CLEMMER OF JOHN CLEMMER PHOTOGRAPHY

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Photo courtesy of Dri-Design | www.dri-design.com

PROFILE

BATTLE CREEK AREA MATH & SCIENCE CENTER

BATTLE CREEK, MICHIGAN

JUSTIN MACONOCHIE

ARCHITECT: TOWERPINKSTER
CONSTRUCTION MANAGER:
SCHWEITZER CONSTRUCTION, INC.
GLASS FABRICATORS: OLDCASTLE
BUILDING ENVELOPE, THOMPSON I.G., LLC
GLAZIER: ARCHITECTURAL GLASS & METAL
STRUCTURAL CONSULTANT:
TETON DESIGNS
STEEL FABRICATOR:
STEEL SUPPLY & ENGINEERING
STEEL ERECTOR:
SCHWEITZER CONSTRUCTION, INC.

A variety of materials were employed to redevelop the agrarian aesthetic of the former Kellogg Cereal City Museum in its transformation into the Battle Creek Area Math & Science Center, a facility designed to educate high school students and allow for the design, manufacture, and distribution of science-related curriculum materials.

Six existing roof forms of the 64,000-square-foot building were replaced by two cantilevered floors over the entry plaza. Different Guardian glazings, including SunGuard SNR 43 and SunGuard SuperNeutral 68, provide a range of visible light transmission and optimal thermal performance to help HVAC systems better manage energy performance, as well as provide comfort and all the benefits of natural light to the students and other building occupants. On the second floor, a glass curtain wall defines a greenhouse area, which showcases the Center's commitment to research-based learning.

"Guardian glass played a very important role in helping us achieve our design goals," says Matt Slagle of TowerPinkster, who was the lead architect on the project. "Its neutral appearance allows for the seamless transition from the building's original form to a state-of-the-art school."

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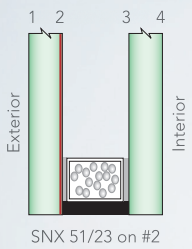

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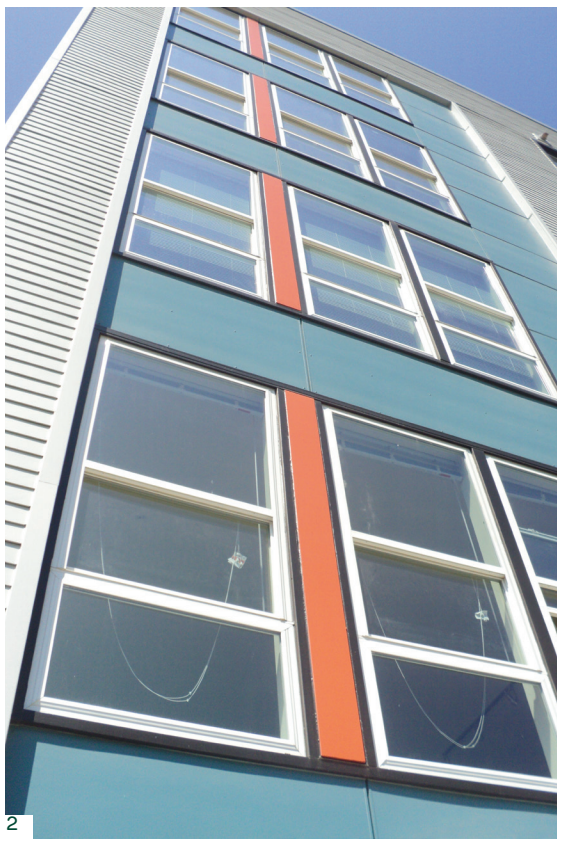

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SOLARLUS/CONSTANTIN MEYER

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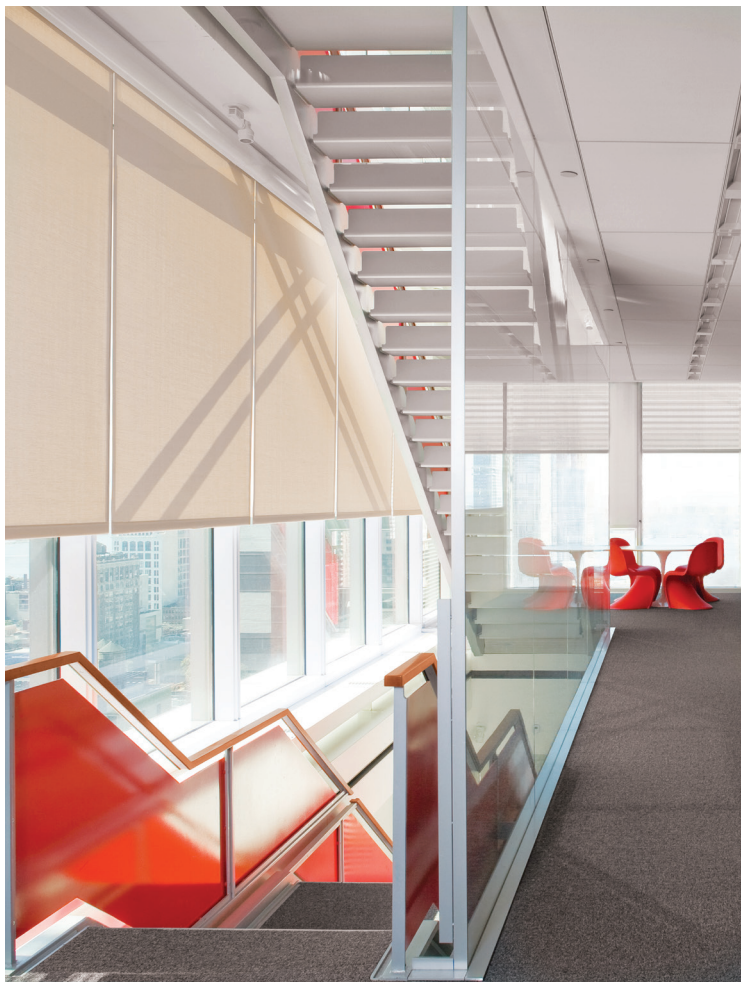

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OMNIPLAN ARCHITECTS

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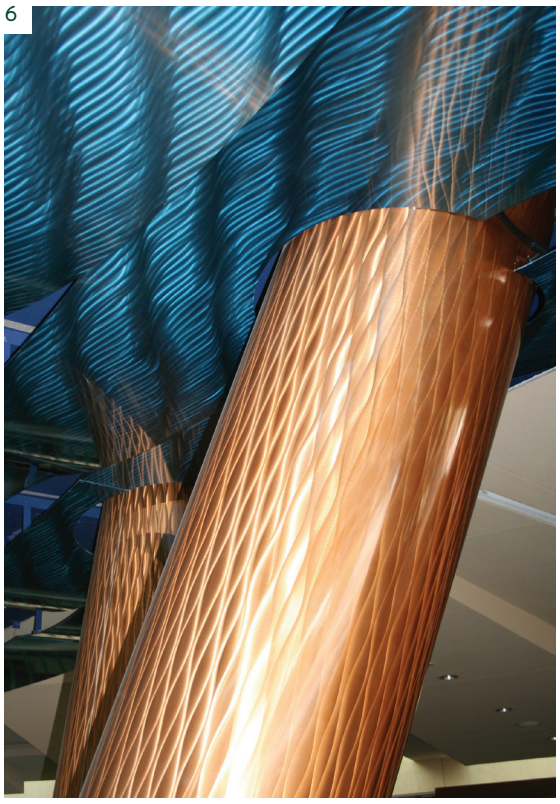

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1 BUILD-A-PATTERN
CAMBRIDGE ARCHITECTURAL

To enhance solar shading and facade appearance, this new program allows architects to combine multiple patterns of varying densities within a single metal-mesh panel.

cambridgearchitectural.com

2 REVEAL PANEL SYSTEM
JAMES HARDIE

Developed specifically for multi-family, mixed-use, senior living, and light commercial facilities, these panels can be cut on-site to deliver an expressed joint look with deep shadow lines. Trims and fasteners can be field painted or their metal finishes left exposed. The ventilated rainscreen assembly incorporates best practices for moisture management.

jameshardiecommercial.com

3 FORMAWALL GRAPHIX SERIES
CENTRIA

This single component wall system facilitates the design of complex patterns that combine horizontal, vertical, and diagonal reveals within a single panel. The panels have a steel face and liner, along with factory foamed-in-place insulation that fills the voids in the panel joinery and prevents a reduction in thermal values. They also feature pressure-equalized horizontal joinery that provides long-term protection with minimal maintenance.

centriaperformance.com

4 SOLARTRAC REFLECTANCE MODULE
MECHOSYSTEMS

When added to SolarTrac software, the Reflectance Module calculates first-order reflections, and enables roller shades to be positioned accordingly on a zone-by-zone basis across the facade.

mechoshade.com

5 REVEAL-GIRT
KNIGHT WALL SYSTEMS

This new rain-screen framing system, designed for open-joint, exposed-fastener facades, creates the aesthetic illusion of depth in the joint itself. Designed with two wide anchoring surfaces, Reveal-Girt can accommodate two adjoining panel edges on one rail, which delivers both savings and efficiencies in labor and materials.

knightwallsystems.com

6 COLUMN COVERS
MOZ DESIGNS

These column covers are fabricated from heavy gauge, solid-core aluminum in round, square, oval, and racetrack configurations. More than 500 color, grain, and pattern combinations are available. Columns are pre-formed and pre-engineered for easy on-site installation.

mozdesigns.com

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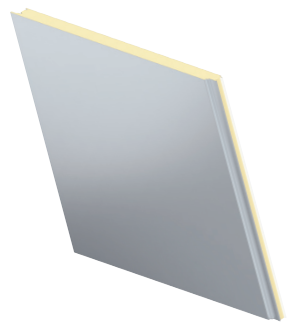
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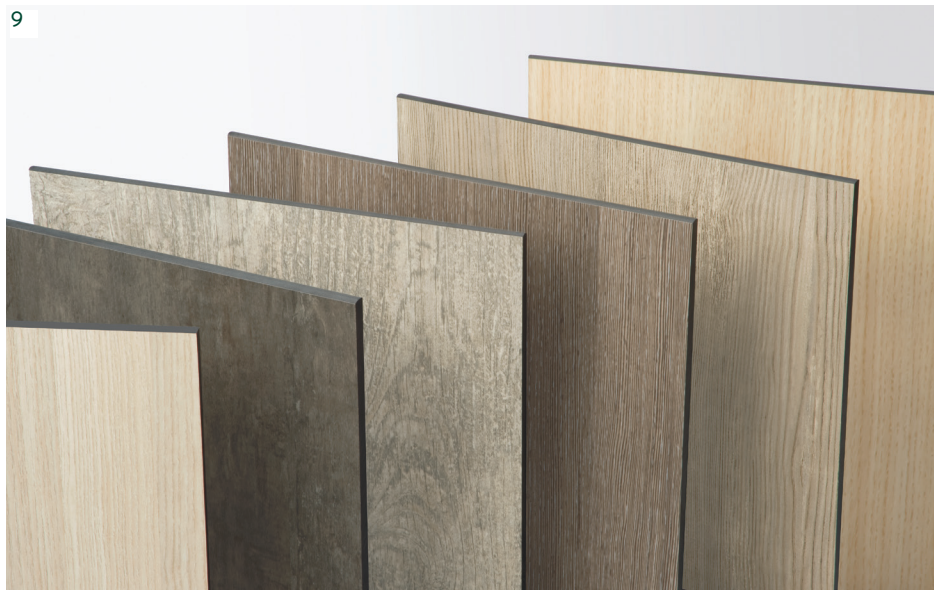
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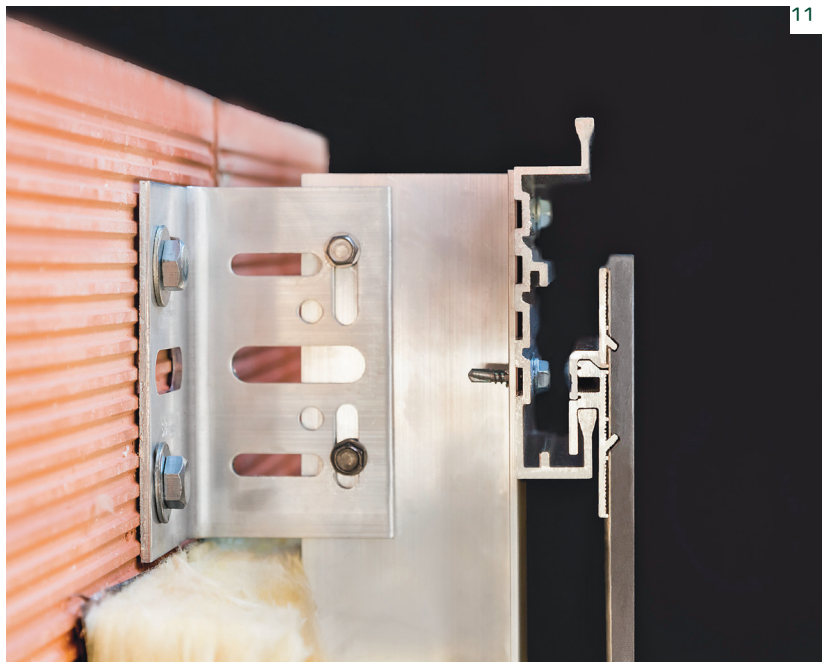
STUDIO LUZ ARCHITECTS


11

CLADDING

GREAT WALLS

Whether it's a unitized panel to facilitate faster build-speed or a cladding material that promises unlimited creative expression, new products for exterior walls elevate both the art and science of design. By Leslie Clagett

7 GREENSCREEN

Fabricated of recycled steel, this wall-mounted grid of powder-coated, welded wire creates a three-dimensional trellising system that provides a captive growing space for plants to flourish and intertwine. Standard panels measure 48-inches by 96-inches.

greenscreen.com

8 LINEARIS
SWISSPEARL

For installing with open joints, these plank-format panels are available in four sizes: 1500mm x 147mm, 2500mm x 147mm, 1500mm x 300mm, and 2500mm x 300mm; all are 8mm thick. Rot resistant, incombustible, and low in maintenance, they are offered in more than 50 colors.

swisspearl.com

9 METEON
TRESPA

In a new palette of six grey colors that complement other facade elements like windows and doors, these matte-finish panels have a grained effect that perfectly mimics the source pattern of the original wood. Weather- and UV-resistant, the panels have a closed-surface structure, which keeps the product smooth and easy to clean.

trespa.com

10 OPTIMO SMOOTH
KINGSPAN

This single-component insulated metal panel product offers faster on-site installation compared to built-up wall systems. It also delivers high-energy efficiency through superior air tightness, low thermal bridging, and a high R-value. Made with recaptured metals, the panels weigh three pounds per square foot. Available in multiple profiles, trim-less ends, finishes, and color options.

kingspanpanels.us

11 STRONGFIX
THESIZE

Created for architects looking to design sleek, sturdy facades with minimal hassle, StrongFix from TheSize Surfaces is a new all-in-one ventilated facade and installation system featuring slim, large-format Neolith tiles pre-fitted with metal brackets. The first system of its kind, StrongFix is also slated to be ICC Certified this summer.

thesize.es

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Photography: John Bartelstone

PROJECT:
Fulton Center – New York, NY

ARCHITECT:
Grimshaw Architects in collaboration with Arup and James Carpenter

SCOPE:
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CRL® US ALUMINUM

PROFILE

POWERHOUSE KJØRBO

SANDVIKA, NORWAY

CHRIS AADLAND

ARCHITECTS: SNØHETTA
CONSTRUCTION: SKANSKA
ENVIRONMENTAL ADVISOR: ZERO
ALUMINUM SOLUTIONS: SAPA GROUP
ALUMINUM: HYDRO
CONSULTANTS: ASPLAN VIAK
PROPERTY DEVELOPER: ENTRA EIENDOM

Powerhouse Kjørbo is a pair of energy positive buildings—structures that produce more energy than they will consume over the course of their lifetime. The renovation of the 56,000-square-foot 1980s office buildings resulted in an 80% reduction of the structures' total energy demand.

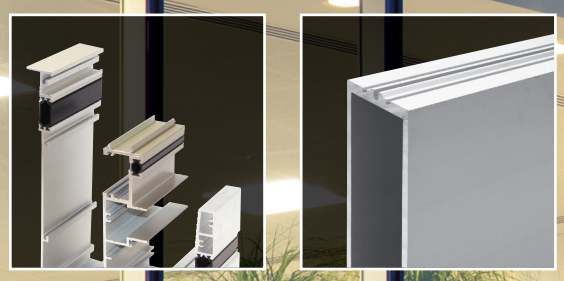
Key to the realization of the project's energy and aesthetic goals were aluminum solutions from Wicona, a leading aluminum systems brand that is part of Sapa Group's building systems division. Anodized aluminum and wood windows are used to maintain the historical look of the building, as required by the local municipality. Aluminum was used to minimize the window frame size and maximize transparent areas. Philipp Müller, a senior consultant for building physics and sustainability with Sapa Group, explains that a special type of window was designed, which can be opened outward and fulfills passive-house requirements. Such a slim frame could not have been produced in wood.

In addition, the life-cycle perspective was crucial. To recycle to energy-positive standards, all materials must be dismantled in a very structured way. Unlike other materials, aluminum doesn't suffer from quality downgrading during this process.

sapa:

Sapa Extrusions North America

SHAPING A GREENER FUTURE



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PROFILE

NORTHEASTERN ILLINOIS UNIVERSITY EL CENTRO CAMPUS

CHICAGO, ILLINOIS

ARCHITECT: JGMA
FACADE INSTALLATION:
REFLECTION WINDOWS
PORCELAIN FACADE FABRICATION:
PORCELANOSA

The head-turning design of this 56,000-square-foot classroom building—an asymmetrical structure faced in glass, through-body porcelain tile, and solid surfacing—makes it one of the most instantly recognizable landmarks for motorists on the Kennedy Expressway, a main highway leading into Chicago.

Converging diagonal lines lend a sense of dynamism to El Centro's structure, which stands on a relatively compact base that is polyhedral in shape. For the building envelope, the architects used a ventilated facade system of porcelain tiles by Urbatek, a division of Porcelanosa. The deciding factor in choosing this material was its superior technical performance; it is impervious to UV light and temperature extremes. Another important factor was the modular formats (59.6 x 59.6 cm and smaller cut-down versions). The reflective aspect of the facade boosts the natural lighting of the interior spaces, creating a pleasant atmosphere conducive to learning.

The building footprint follows the geometry of the site, pushing toward the expressway to reflect an urban street edge with parking hidden behind. This orientation allows the structure itself to act as a marketing tool, displaying the school's colors on the vertical louvers that are rhythmically arrayed along the facade. The color of the building changes according to perspective, thanks to the two-faced porcelain panels. Drivers heading in the direction of downtown Chicago pass an ediface that is yellow, while those driving westward see the building as blue.

COURTESY PORCELANOSA AND JGMA

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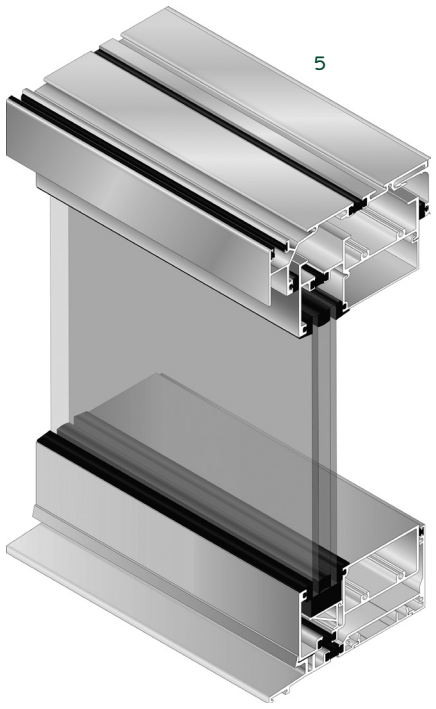

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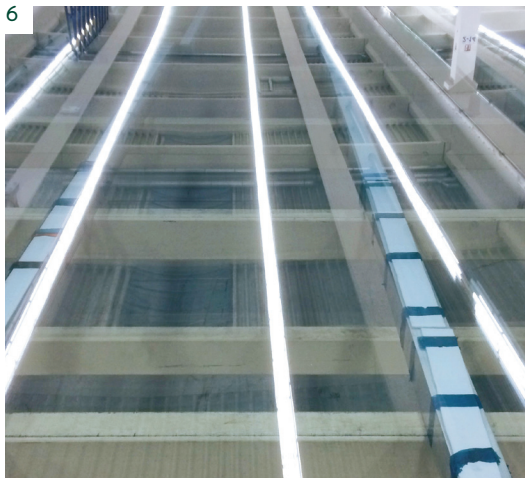

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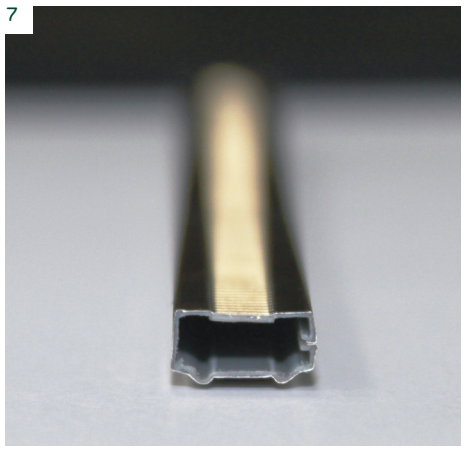

GLAZING AND OPENINGS

From door assemblies and curtain walls to specialty glazing, these innovative products combine aesthetic appeal with high performance. By Leslie Clagett

OPENING STATEMENTS

1 35HL/50HL IMPACT RESISTANT ENTRANCES
YKK AP AMERICA

The 35HL/50HL impact resistant entrances were tested to meet large and small missile impact up to 50 PSF. With low maintenance, single-point hook locks, the doors also meet the stringent standards for Florida's High Velocity Hurricane Zone, Miami-Dade, and Broward counties. Each door features a reinforced tubular frame that allows for side-lite glazing without shear clips, while maintaining the structural integrity of transom frames. The 35HL/50HL entrances with standard low-e insulating glass meet 2012 IECC for all climate zones..

ykkap.com

2 ENTICE ENTRANCE SYSTEM
CRL-U.S. ALUMINUM

This is the first premium storefront of its kind that meets and exceeds the industry's ever-evolving building codes and energy conservation requirements while maintaining an air of contemporary elegance. Designed with minimal vertical lines, and able to support door handle hardware on 1-inch insulating glass panels via specialized thru-glass fittings, the system is also available in a hybrid configuration with fully integrated, prewired, and serviceable LED lights that accent the top and bottom of the door.

usalum.com

3 ALL ULTREX PTAC
INTEGRITY

An Integrity All Ultrex Swinging Picture window that is mulled to a Packaged Terminal Air Conditioner (PTAC) unit opening is a popular solution for commercial projects because of the convenience it offers for AC installation. The interior and exterior of the window is pultruded fiberglass, making the unit virtually no-maintenance.

marvin.com

4 PILKINGTON SPACIA
PILKINGTON NORTH AMERICA

Pilkington Spacia vacuum glazing consists of an outer pane of low-e glass and an inner pane of clear glass, separated by a microspacer grid of tiny pillars, that offers the same thermal performance as conventional double glazing in one-quarter of the thickness and two-thirds of the weight. Can be retrofit into existing window frames designed for single glazing.

pilkington.us

5 METROVIEW FG 501T WINDOW WALL
KAWNEER

Offering a slab-to-slab aluminum frame design with an integrated edge to replicate the sophisticated appearance of a true curtain wall, this sleek, efficient, and versatile unit is ideal for mid-rise commercial and multi-family housing projects. Corner members for either 90-degree or 135-degree applications increase design flexibility. Optional expansion vertical mullions make it simple and economical to achieve a customized appearance.

kawneer.com

6 SEDAK

For the world's largest climate chamber, sedak produced technically complex, heated insulated glass panes in an ultra-large format. The company can provide a variety of glass—formed, pre-stressed, laminated, printed, coated, and insulated—in sizes up to 10 feet 6 inches by 49 feet. .

sedak.com

7 EXTREMEDGE
VIRACON

ExtremEdge decreases thermal heat loss of windows and so satisfies ever-more stringent energy codes and standards of sustainable design. To meet these requirements, the spacer is constructed with a lower conductivity biopolymer material and encapsulated in stainless steel. These materials reduce the edge's conductivity and heat transfer into the building.

viracon.com

PROFILE

1161 WEST DIVISION STREET

CHICAGO, ILLINOIS

TOM ROSSITER

ARCHITECT: WHEELER KEARNS ARCHITECTS
GENERAL CONTRACTOR: POWER CONSTRUCTION
STRUCTURAL ENGINEERING: C.E. ANDERSON & ASSOCIATES, P.C.
FACADES CONSULTANT: HILL ARCHITECTURAL SYSTEMS

While a design using conventional materials would satisfy the need for a fast build out and required energy performance, architects Wheeler Kearns wanted an exterior cladding that could not only go up quickly and provide high R-values, but would also give the mixed-use building an appearance that would make it a landmark in the West Town neighborhood of Chicago.

Using Designwall 1000 insulated metal panels by Kingspan allowed the architects to develop a strong graphic pattern for the facade. Though seemingly random, the windows are carefully composed, offering each unit of the eleven-story building specific views and optimal exposure to natural light. The face of the building folds inward to broaden the sidewalk and prioritize the pedestrian experience while providing cover under a sculptural canopy.

IMPs have a core of continuous, rigid insulation that gives leading R-values a superior airtightness performance. They improve and ensure a stable interior environment. The Designwall 1000 panels not only contribute to LEED certification ratings, but also a path to net-zero energy targets. As a contributing factor to a structure's sustainability rating, the exterior skins contain a substantial amount of recycled content and offer multiple end-of-life reuse options.

IMPOSSIBLE

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BENNY CHAN FOTOWORKS

PROFILE

GORES GROUP BUILDING

BEVERLY HILLS, CALIFORNIA

ARCHITECT: BELZBERG ARCHITECTS
CONTRACTOR: TATUM CONSTRUCTION
ENGINEER: JOHN LABIB & ASSOCIATES
GLASS RESEARCH AND FABRICATION: PULP STUDIO, CALIFORNIA
GLASS BENDING, RAYOTEK SCIENTIFIC, INC.
GLASS CONTRACTOR: CUSTOM GLASS

In this renovation of a 1960s office building, Belzberg Architects explores how the patterning of a facade can dance across three different materials (glass, stone, and painted aluminum) and effectively respond to varying conditions and programs. The application of a three-dimensional pattern that translates across surfaces and materials creates an equally profound effect at both the urban scale and the human scale.

The majority of the facade is composed of 50-inch by 100-inch slumped glass panels; 327 of them, in fact. The facade was created using SentryGlas Expressions, a Kuraray technology under license to Pulp Studio. Three different shapes are arranged in varying orientations across the facade to form the primary patterning and surface deformation of the building. Within the lamination of this glass exists a secondary pattern that not only indexes the geometry of the glass, emphasizing its curvature with its web-like veining, but is also the vehicle by which opacity gradients are controlled to obscure views both into and out of the building.

Solid conditions, such as existing shear walls, make it necessary for the pattern to translate to another material, stone. At their intersection the stone is carved three dimensionally into similar shapes as the slumped glass, blurring the line of the material transition. When the stone flattens into a thinset cladding, the pattern is abstracted into a reveal condition.

The third material shapes the profile of the facade. The web-like laminate interlayer of the slumped glass is abstracted to create custom perforated metal panels for the roof canopy.

Beyond the formal and conceptual aspects of the glass facade system and general layout strategy are the performance qualities of the cladding. The double-layer facade system helps to regulate indoor air quality in a seasonal fashion by mechanically venting hot air up and out in the summer and heating and circulating the cooler air in the winter.

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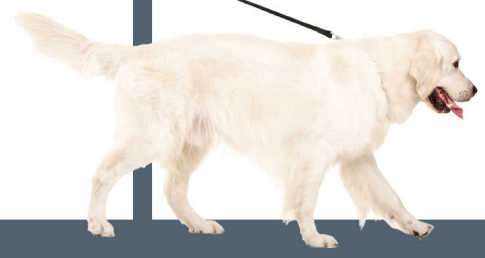

kawneer.com

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CAMBRIDGE ARCHITECTURAL

PROFILE

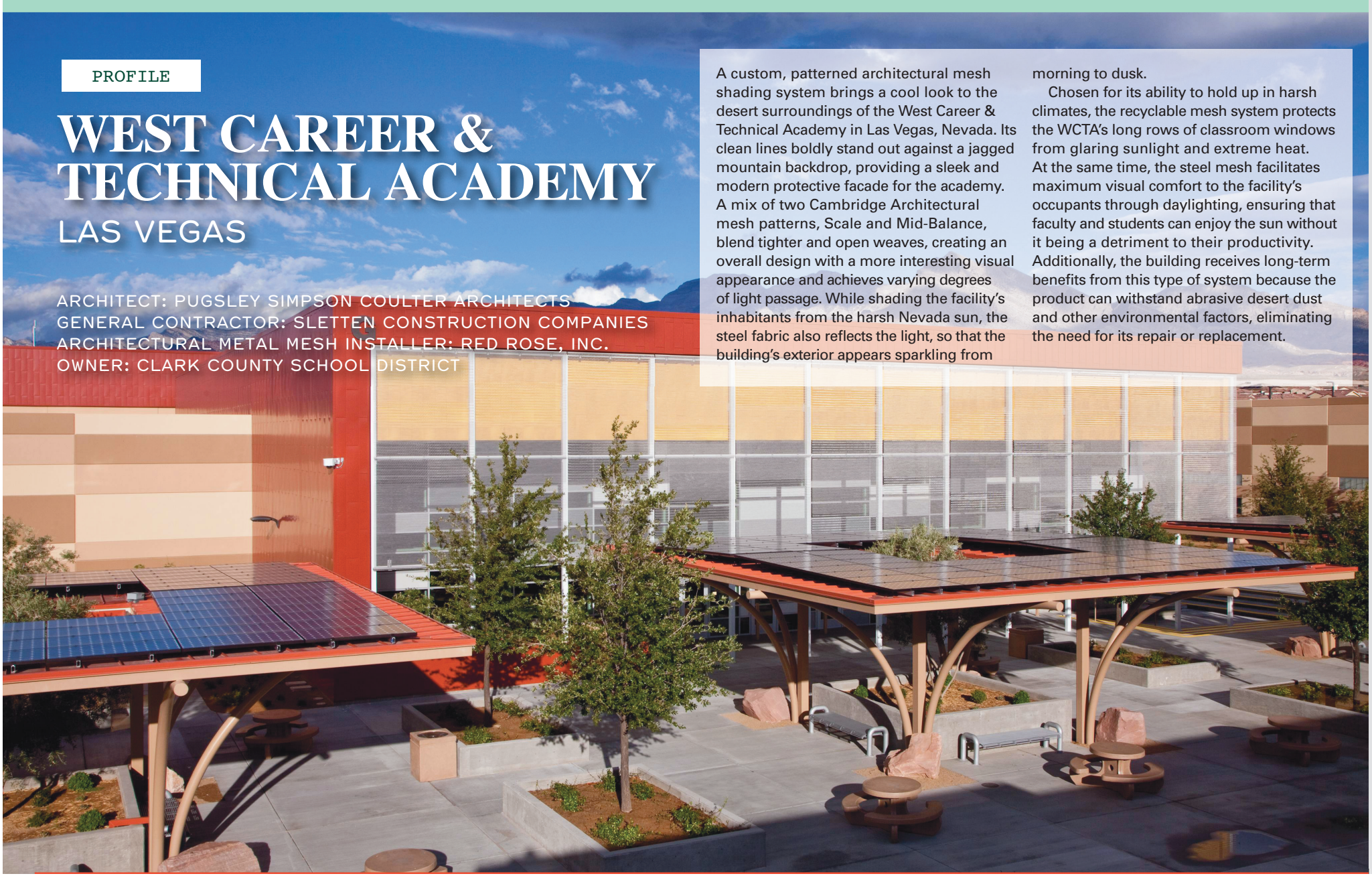
WEST CAREER & TECHNICAL ACADEMY

LAS VEGAS

ARCHITECT: PUGSLEY SIMPSON COULTER ARCHITECTS
GENERAL CONTRACTOR: SLETTEN CONSTRUCTION COMPANIES
ARCHITECTURAL METAL MESH INSTALLER: RED ROSE, INC.
OWNER: CLARK COUNTY SCHOOL DISTRICT

A custom, patterned architectural mesh shading system brings a cool look to the desert surroundings of the West Career & Technical Academy in Las Vegas, Nevada. Its clean lines boldly stand out against a jagged mountain backdrop, providing a sleek and modern protective facade for the academy. A mix of two Cambridge Architectural mesh patterns, Scale and Mid-Balance, blend tighter and open weaves, creating an overall design with a more interesting visual appearance and achieves varying degrees of light passage. While shading the facility's inhabitants from the harsh Nevada sun, the steel fabric also reflects the light, so that the building's exterior appears sparkling from morning to dusk.

Chosen for its ability to hold up in harsh climates, the recyclable mesh system protects the WCTA's long rows of classroom windows from glaring sunlight and extreme heat. At the same time, the steel mesh facilitates maximum visual comfort to the facility's occupants through daylighting, ensuring that faculty and students can enjoy the sun without it being a detriment to their productivity. Additionally, the building receives long-term benefits from this type of system because the product can withstand abrasive desert dust and other environmental factors, eliminating the need for its repair or replacement.



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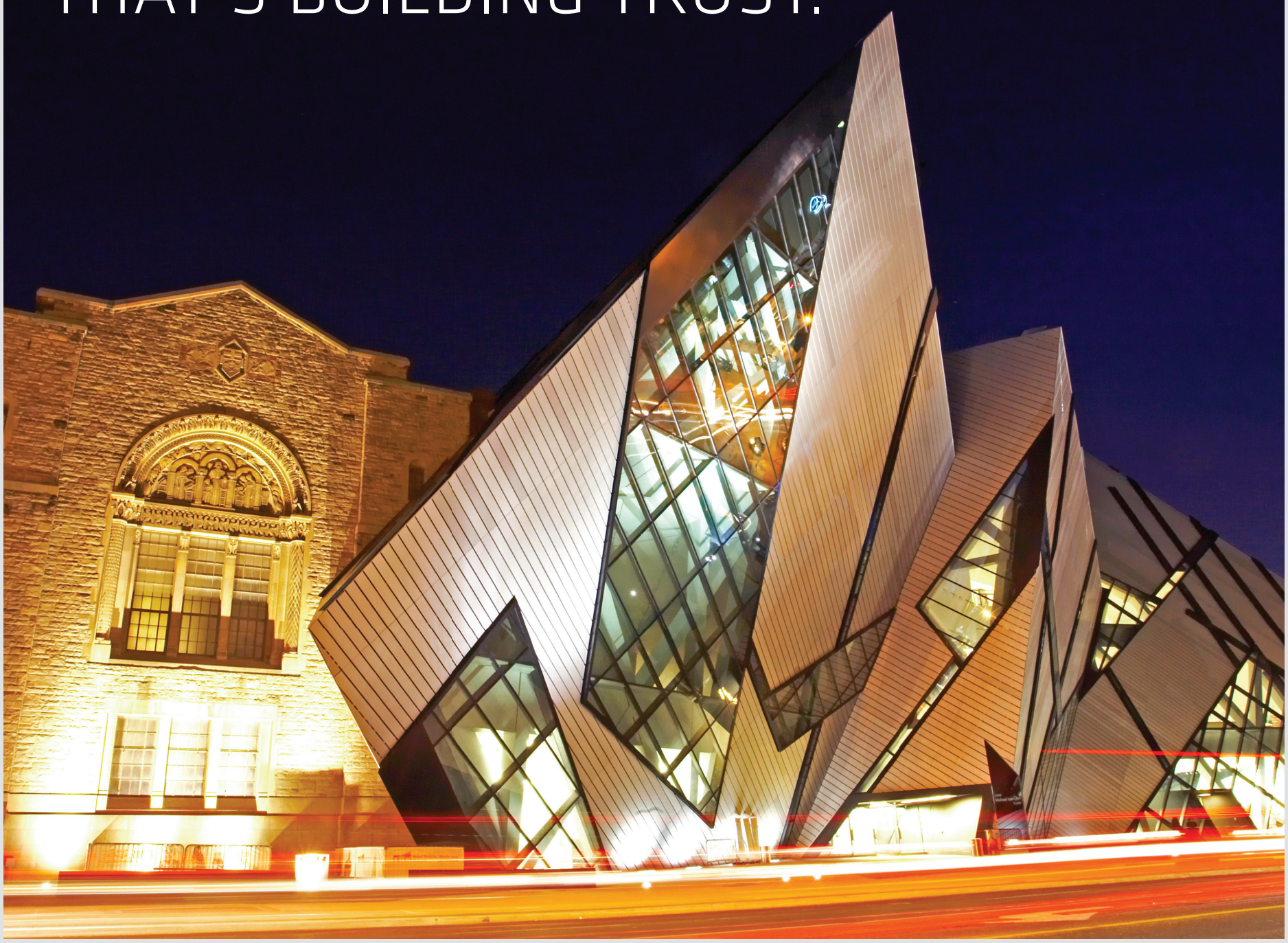

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Sika high-tech facade solutions allow architects to thrive on freedom of design – on bold, enlightened solutions that fascinate the eye. Curtain walls are a particularly complicated challenge for planners, because they not only set the character of the structure, but must also meet stringent performance requirements. Sika Facade Systems product line of engineered silicone structural adhesives and sealants, are the very design tools that enable curtain wall construction to meet those demands. To learn more about our wide range of fully tested, leading edge facade products, give us a call at **1.800.688.7452** or visit our web site, **www.sikausa.com/FFI**.

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BUILDING TRUST

PROFILE

CEDAR RAPIDS PUBLIC LIBRARY

CEDAR RAPIDS, IOWA

FISHEYE PHOTOGRAPHY

ARCHITECT: OPN ARCHITECTS
CONSTRUCTION MANAGER: RYAN COMPANIES
GENERAL CONSTRUCTION MANAGER:
KNUTSON CONSTRUCTION SERVICES
STRUCTURAL ENGINEERS: M2B STRUCTURAL ENGINEERING
CIVIC ENGINEERS: AMENT DESIGN

MEPT ENGINEERS: DESIGN ENGINEERS
THEATER CONSULTANTS: SCHULER SHOOK, INC.
ACOUSTICAL CONSULTANTS: THRESHOLD ACOUSTICS
SIGNAGE DESIGN:
DAN VAN WOERT ENVIRONMENTAL GRAPHIC DESIGN
LIBRARY PROGAMMING: GEORGE LAWSON

With a balanced blend of indoor and outdoor spaces, OPN Architects' design for this municipal library embraces openness, transparency, and public engagement. The centerpiece of the library is the 200-seat Whipple Auditorium, which features a 24-foot by 40-foot curtain wall of SageGlass. The windows frame the changing landscape and cityscape, providing a living backdrop for the stage.

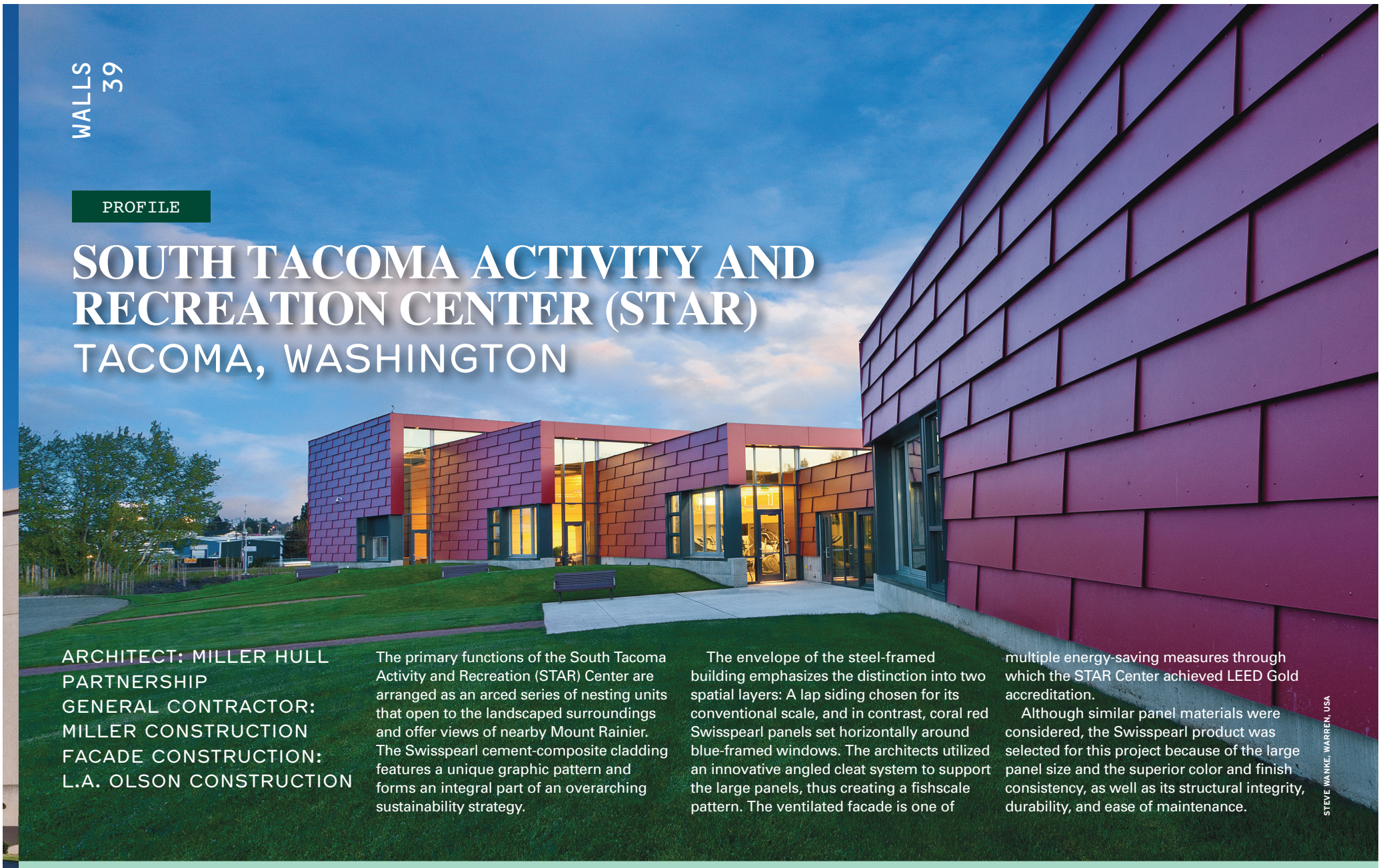
"The entire building aims to reveal inner functions to the public, offering visitors views from inside the library out to the urban and park settings beyond and connecting the library to civic art, public gathering spaces, and programmed events. Using SageGlass enabled us to design a space with that kind of visual 'wow' factor," says OPN architect Matthew Stewart.

The firm originally considered using two separate sun control systems for the auditorium: one to block glare and one with full blackout shades. But that approach would have been complex, inelegant, and would ultimately obscure views of the surroundings. Dynamic glass—glazing that darkens or clears in response to the sun—solved all the problems of glare, UV, heat control, and room darkening without losing the visual connection to the outdoors. While SageGlass can tint automatically, the library's system features manual tinting controls since the auditorium is used for performances and presentations throughout the day.

PROFILE

SOUTH TACOMA ACTIVITY AND RECREATION CENTER (STAR)

TACOMA, WASHINGTON



ARCHITECT: MILLER HULL PARTNERSHIP
GENERAL CONTRACTOR: MILLER CONSTRUCTION
FACADE CONSTRUCTION: L.A. OLSON CONSTRUCTION

The primary functions of the South Tacoma Activity and Recreation (STAR) Center are arranged as an arced series of nesting units that open to the landscaped surroundings and offer views of nearby Mount Rainier. The Swisspearl cement-composite cladding features a unique graphic pattern and forms an integral part of an overarching sustainability strategy.

The envelope of the steel-framed building emphasizes the distinction into two spatial layers: A lap siding chosen for its conventional scale, and in contrast, coral red Swisspearl panels set horizontally around blue-framed windows. The architects utilized an innovative angled cleat system to support the large panels, thus creating a fishscale pattern. The ventilated facade is one of multiple energy-saving measures through which the STAR Center achieved LEED Gold accreditation.

Although similar panel materials were considered, the Swisspearl product was selected for this project because of the large panel size and the superior color and finish consistency, as well as its structural integrity, durability, and ease of maintenance.

STEVE WANKE, WARREN, USA

PROFILE

PORSCHE DESIGN

OAK BROOK, ILLINOIS

ARCHITECT: DXU LLC
GENERAL CONTRACTOR: RYAN CONSTRUCTION
STRUCTURAL ENGINEER: ROCKEY STRUCTURES
FACADE SUPPLIER/FABRICATOR: COSENTINO NORTH AMERICA

The architect's goal was to find a material for the facade that embodied the philosophy of the client—Porsche Design—and clearly distinguish the boutique from the adjacent tenants in this upscale retail development. Budget, performance, and aesthetic concerns ruled out stone, tile, and fiber cement board for the cladding. Says architect Eric Styer, "From a conceptual perspective, we were looking for a material that would provide a homogenous look, with the detail being a lack of detail; that is, we wanted to express the corner as a block of stone with the opening carved into it. We wanted to create a solid/void dialogue across the facade."

The answer came in the form of Dekton, an ultracompact surfacing material. Offering near-zero porosity, color and dimensional stability, and resistance to UV light and freeze/thaw cycles made it a perfect candidate for the project.

The facade is constructed as a drained and back-ventilated rain screen system, which is mechanically anchored back to the structural wall, thus effectively transferring the load of the assembly. The rain screen design, which utilizes 12-mm-thick and up to 5-foot by 10-foot panel dimensions, allows for effective drainage of water, which vertical air flow dries any lingering moisture and water vapor.

Detailed with mitered corners and three-inch returns that tuck just behind the storefront framing, the layout minimizes the amount of material and joints on the facade, creating a sophisticated appearance that reinforces the Porsche brand identity.

JACK LANE

MANUFACTURERS

METALS/MESH/ TENSILE FABRIC

CRL U.S. Aluminum
CRL U.S. Aluminum product lines include storefronts, entrance doors, window walls, curtain walls, sun control, and other systems.
usalum.com

Rigidized Metals Corporation
Rigidized Metals combine functionality and durability with beautiful finishes and rich textures to create three-dimensional metal panels perfect for architectural, industrial, and transportation applications.
rigidized.com

United Architectural Metals
This engineered wall and facade manufacturer makes preassembled glass structures for large commercial buildings.
unitedarchitectural.com

Kalzip
Kalzip offers a top-quality standing-seam cladding system. It can be used for finishes roofs or facades, or the entire building envelope.
kalzip.com

Metalwërks
Founded in 1968, Metalwërks is a second-generation, family-owned product manufacturer and specialty contractor of architectural metal cladding and ornamental metal. Based in Kennett Square, PA, Metalwërks partners with architects, contractors, and owners to bring their visionary designs to life with precision engineering, fabrication, and installation.
metalwerksusa.com

Spectrum Metal Finishing
This Youngstown, Ohio–based metal coatings company specializes in the electroplating and electro-deposition of many precious and semi-precious metals using a liquid and powder coating system.
spectrummetal.com

Cambridge Architectural
Cambridge specializes in the production of woven metal mesh, a durable and sustainable architectural component that is customized to suit an architect's vision for any type of project.
cambridgearchitectural.com

Technical Fibre Products
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tfpglobal.com

GKD
One of the nation's leading metal fabrication companies, with its headquarters located in Cambridge, Maryland, GKD specializes in advanced weaving technology. It offers an extensive selection of weave patterns that will satisfy any project's needs.
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With more than 100 years of innovation and experience, Kawneer North America is the leading manufacturer of architectural aluminum products and systems for the commercial construction industry. The company's extensive range of products—from curtain walls and entrances to framing systems and Kawneer and Traco windows—offer solutions for high thermal performance, hurricane resistance, blast mitigation and sun control.
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Kingspan
The Kingspan Group is dedicated to reducing energy waste by optimizing the building envelope. Our single component panels form the basis of complete building envelope systems, which maximize thermal performance while simplifying design and construction.
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Sapa
Sapa is the world leader in aluminum solutions, specializing in the development, manufacturing, value-added and sales operations of aluminum extrusions, extrusion-based building systems and precision tubing.
sapagroup.com

greenscreen
Since 1993, this company has produced a welded wire trellis system. Using attachment clips, the panels can attach to a building facade, and span openings between floors or horizontally between posts.
greenscreen.com

COMPOSITES

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Sika is a leading supplier of specialty chemical products and industrial materials serving construction and industrial markets. Its technologies are focused on sealing, bonding, damping, reinforcing and protecting. Sika's product lines include concrete admixtures, specialty mortars, epoxies, structural strengthening systems, industrial flooring, sealants, adhesives, specialty acoustic, and reinforcing materials.
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Bayer MaterialScience
Bayer MaterialScience, a Bayer Group company, manufactures high-tech polymer materials and develops innovative solutions for products used in many areas of daily life.
polyurethanes.bayer.com

Birdair
Birdair specializes in tensile architecture, which incorporates the use of recycled metals, and translucent fabric membrane roofs that are durable and allow natural daylight to filter through.
birdair.com

mouldCAM
This manufacturer of composite structures uses five-axis CNC machines to create complex 3D molds for the architecture, marine, industrial, and renewable energy markets.
mouldcam.com

LuminOre
LuminOre has a proprietary cold-spray application process that applies a protective layer of metal over a variety of exterior facade surfaces, including concrete, fiberglass, and foam.
luminore.com

3form
3form's global team of artisans produces a line of high-performance Koda XT materials that are made with 40 percent recycled content, are lightweight, designed to resist intense weather conditions and UV exposure.
3-form.com

Eternit
Eternit produces a wide range of functional and sustainable fiber cement facade panels that come in a variety of formats, forms, and colors and can be customized to the vision and needs of the architect.
eternit.at

Kreysler & Associates
This California-based digital fabrication company specializes in making custom composites for historic preservation, new construction, sculpture, and industrial applications.
kreysler.com

Trespa
Trespa's premier product line, Meteon, is a decorative high-pressure compact laminate panel ideal for use in innovative and functional ventilated rain screen cladding systems, on its own, or in combination with other materials.
trespa.com

Formica VIVIX
This company produces solid phenolic, engineered exterior facade panels that are blast-resistant, weather and UV-resistant, easily maintained, modifiable, and come in a variety of solid colors, patterns, and wood grains.
formica.com

Swisspearl
Swisspearl develops innovative and sustainable products made of natural materials for use in the building envelope, the interior design and the garden, having mastered the highly demanding production processes for integrally colored cement composite panels. The company has more than sixty contractual partners in over fifty countries, thereby ensuring that it is always close to its customers.
swisspearl.com

AkzoNobel
AkzoNobel is a leading global paints and coatings company and a major producer of specialty chemicals. The firm supplies industries worldwide with innovative, sustainable products.
akzonobel.com

CERAMICS/ CONCRETE

Boston Valley Terra Cotta
Boston Valley Terra Cotta is the leading manufacturer of custom architectural terra cotta for restoration of historic facades and creation of high performance building envelopes. Having been in the ceramic manufacturing business for over 120 years, the company has a proven commitment to quality.
bostonvalley.com

Porcelanosa
In addition to ceramic tile and hardwood for interior uses, this company produces rain screen ventilated facade systems for porcelain and solid surfaces and bonded facades for porcelain tiles or solid surfaces or raised access flooring for exterior and interior applications
porcelanosa-usa.com

TAKTL
TAKTL employs a new ultra high performance concrete formulation, which has four times the strength of traditional concrete, allowing for the low-cost and environmentally friendly production of structures that require 70 percent less material.
taktl-llc.com

YKK AP America
YKK AP assists architects and engineers in achieving LEED certification with products like the recently launched enerGfacade series, featuring ThermaShade sunshades, the industry's only sunshade system with a thermal barrier.
ykkap.com

Cooperative Ceramica d'Imola
This Italian company produces glazed porcelain stoneware and porcelain stoneware for ventilated facades. The material comes in a wide range of sizes, colors, and finishes.
ccimolaproject.com

Casalgrande Padana
This company produces cutting-edge cladding systems made from ceramic materials with superior functional characteristics that enhance the thermal performance of walls.
casalgrandepadana.com

Dekton by Cosentino
A leader in the natural stone sector, Cosentino is the producer of Dekton, an ultra compact surfacing and cladding material that is a blend of the raw materials used to produce glass and porcelain as well as the highest quality quartz surfaces.
dekton.com

Shildan
Shildan produces terracotta rain screen and sunscreen products for energy efficient building facades. Its Alphaton panel is made from extruded double-leaf terracotta strengthened by a chain of internal I-beam supports.
shildan.com

Grespania Ceramica
Grespania is a Spanish company specializing in porcelain floor and ceramic wall tiling.
grespania.com

Lea Ceramiche
Lea's Slimtech series is an ideal solution for external cladding. The ultra-thin, large-format porcelain stoneware slabs can be installed on facades with a variety of fastening systems.
ceramichelea.it

Interceramic
This producer of ceramic, porcelain, and natural stone tiles used in floor and wall applications features a green line of durable products manufactured with natural clays and minerals, helping architects obtain LEED certification credits.
interceramicusa.com

NBK Ceramic
This leading terracotta facade company produces high-quality, durable, eco-friendly products. Its TERRART product line provides architects with a suspended facade system that incorporates ventilation and pressure-equalizing elements in order to extend the life of the building skin.
nbkterracotta.com

Thermocromex
As the exclusive agent/distributor of Thermocromex in North America, South America, Central America, and the Carribbean, Southwest Progressive Enterprises has served the architectural and construction communities for nearly a quarter century through its representation and distribution of European wall finishes for both interior and exterior use.
thermocromex.com

Fabcon
Fabcon is an expert in precast and prestressed concrete products.
fab-con.usa

GLASS

Viracon
This architectural glass fabricator recently launched a new product, VUE-30, a high-performance glass coating that allows for enhanced visible light transmittance and enables architects to maximize window-to-wall ratios while meeting and exceeding domestic energy code requirements.
viracon.com

Guardian Industries
Guardian manufactures float glass and fabricated glass products such as EcoGuard Pattern, a low iron annealed tempered pattern glass that provides optimal energy and light transmission for photovoltaic energy systems.
guardian.com

General Glass
GGI offers one of the broadest selections of architectural, decorative, and specialty glass available, but we also offer services that allow architects and designers to do more and more interesting things with glass. From advanced machinery to flexible shipments, digital printing to CNC finishing, the company specializes in creative and logistical challenges.
generalglass.com

View Inc.
View Inc. manufactures a new generation of architectural dynamic glass that intelligently adjusts in response to external conditions and user preferences, enabling unparalleled control over the amount of light and heat that enters a building.
viewglass.com

PPG Industries
This leading coatings and specialty products company produces Starphire Ultra-Clear Glass which transmits 91 percent of light, providing the highest level of durability and transparency in the industry.
ppg.com

ES Windows
This company manufactures and installs aluminum and glass windows, doors, and curtain walls all over the world.
tiswcorp.com

C.R. Laurence
C.R. Laurence is an ISO9001:2008 certified premier manufacturer and supplier to the glazing and architectural industries.
crlaurence.com

Skyline Windows
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skylinewindows.com

MechoSystems
MechoSystems is a pioneer developer of energy efficient solar shading systems that provide solutions to brightness, glare, and solar control problems.
mechosystems.com

J.E Berkowitz
J.E Berkowitz, LP fabricates architectural glass products, including insulating, heat-treated, silkscreen, and spandrel glass, laminated glass, all-glass doors and entrances, and point-supported glass systems and canopies.
jeberkowitz.com

Oldcastle BuildingEnvelope
This company designs, engineers, tests, and manufactures all products necessary in the delivery of the building envelope: curtain wall, windows, storefronts, doors, skylights, and architectural glass.
oldcastlebe.com

Technoform Bautec
This company specializes in structural thermal insulation in aluminum windows, doors, and facade systems.
technoform-bautec.us

Cricursa
Providing sophisticated glass solutions, this Barcelona-based company produces curved and flat interior and exterior glass as well as decorative, safety, and energy efficient glass.
cricursa.com

Pulp Studio
Pulp Studio, a pioneer in the glass industry, has been committed to the manufacturing of specialty glass products since 1996. The Los Angeles-based company is recognized for producing superior architectural glass.
pulpstudio.com

SageGlass
The company makes switchable glazing that goes from clear to dark with the flip of a switch, letting natural light fill a building or blocking out unwanted heat gain depending on the needs of the user.
sageglass.com

sedak
A premium supplier of insulating glass and safety glass with maximum formats. As the global leading glass finisher, the company provides panes with measures up to 3.2m x 15m: processed, toughened, laminated, imprinted, coated, and insulating glass.
sedak.com

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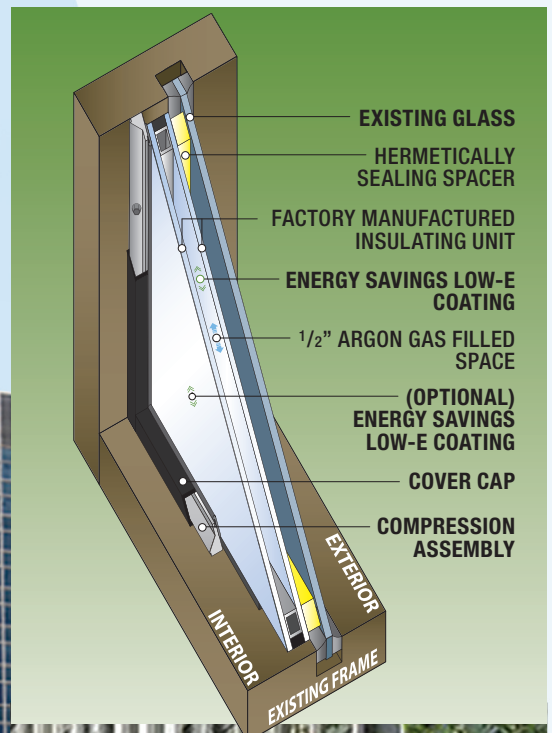

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APRIL/MAY 2015

APRIL

WEDNESDAY 8
LECTURE
Michael Murphy: Beyond the Building
12:00 p.m.
Tulane University School of Architecture
Richardson Memorial Hall
Engineering Rd., New Orleans
aianeworleans.org

FRIDAY 10
EVENT
The City Transformed: Expert Tour of Denver's LoDo and Union Station Districts
10:00 a.m.
Denver Union Station
1701 Wyknoop St., Denver
denverarchitecture.org

SUNDAY 12
EVENT
DIFF Screening: Concrete Love
5:00 p.m.
Angelika Film Center
Mockingbird Station
5321 East Mockingbird Ln.
Dallas
dallascfa.com

MONDAY 13
LECTURE
Multiple Modernities and Continuities of African Diaspora Architects
5:30 p.m.
University of Colorado Denver
College of Architecture and Planning
1250 14th St., Denver
aiacolorado.org

WEDNESDAY 15
EVENT
Film Screening: Shigeru Ban
5:00 p.m.
Dallas Center for Architecture
1909 Woodall Rogers Frwy.
Dallas
dallascfa.com

THURSDAY 16
EVENT
University of Texas at Arlington Fab Lab
6:30 p.m.
UTA Arlington Central Library
702 Planetarium Pl.
Arlington, TX
aiafw.org

LECTURE
Talent and Housing: Are We Shooting Ourselves in the Foot?
5:30 p.m.
Green Spaces
1368 26th St., Denver
aiacolorado.org

FRIDAY 17
EXHIBITION OPENING
Art on the Edge 2015
New Mexico Museum of Art
107 West Palace Ave.
Santa Fe, NM
nmartmuseum.org

SATURDAY 18
EVENT
Build Your City!
11:00 a.m.
Klyde Warren Park Reading and Games Room
2012 Woodall Rodgers Frwy.
Dallas
dallascfa.com

MONDAY 20
EVENT
Dream Cars: Innovative Designs, Visionary Ideas
6:30 p.m.
Museum of Fine Art Houston
1001 Bissonet St., Houston
mfah.org

FRIDAY 24
EVENT
White Rock Home Tour Reception
6:30 p.m.
Design Within Reach
4524 McKinney Ave., Dallas
whiterockhometour.com

SATURDAY 25
EVENTS
2015 AIA Fort Worth Homes Tour
12:00 p.m.
Fort Worth American Institute of Architects
2821 West Seventh St., Dallas
aiafw.org

Making it in NYC: The Museum of Art & Design – A Force for Cultural Change
4:00 p.m.
Glassell School of Art
5101 Montrose Blvd., Houston
mfah.org

WEDNESDAY 29
EVENT
CNU 23rd Congress: Meeting the Demand for Walkable Places
6:00 p.m.
Majestic Theater
1925 Elm St., Dallas
cvent.com

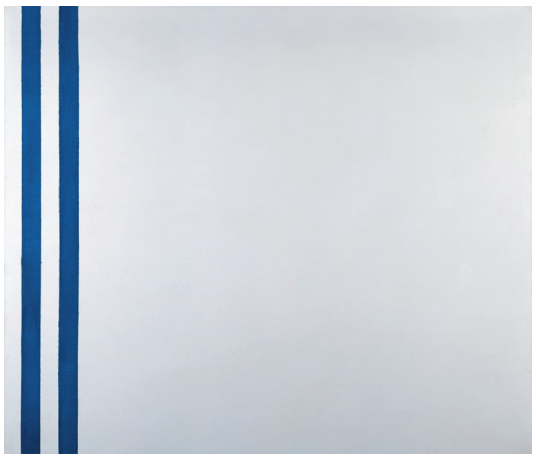
THURSDAY 30
EVENT
The Stories of Photography and How Images Form Us
3:00 p.m.
Modern Art Museum of Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

MAY

FRIDAY 1
EXHIBITION CLOSING
Multitudes May Share: Building the Museum of Art
New Mexico Museum of Art
107 West Palace Ave.
Santa Fe
nmartmuseum.org

THURSDAY 9
EVENT
Fundamentals of Design-Build for the Architect
8:00 a.m.
AIA Colorado
Conference Room
303 East 17th Ave.
aiacolorado.org

SATURDAY 9
EVENT
The Japanese Folding Screen: Form, Function, History and Aesthetics
4:00 p.m.
Museum of Fine Arts Houston
Law Building Lower Level
1001 Bisonnet St.
Houston
mfah.org



COURTESY MENIL COLLECTION

BARNETT NEWMAN: THE LATE COLLECTION
The Menil Collection
1533 Sul Ross Street, Houston, Texas
Through August 2

The Late Collection pays homage to Barnett Newman, an artist who came to define the spiritual aspirations of American painting in the mid-20th century by deviating from traditional concepts of figure and foreground in search of an experience of the sublime. The exhibition charts the technical and material transformations of the twilight period of Newman's career, including his transition from oil to acrylic paint. The artist passed at age 65, leaving behind finished and unfinished works, many of which lay bare the concepts underlying his broader production. Newman's signature paintings are of large and bold vertical planes of color with upright lines that he called "zips." Zips, he thought, would reach out to the viewer and lift them out of their torpor into a confrontation with eternity. The exhibition also features major paintings made throughout Newman's career from The Menil's permanent collection. While visiting, also note that construction has begun on The Menil Drawing Institute, designed by Los Angeles architectural practice Johnston Marklee.

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Elevation of the Ellis County Courthouse, 1897, Waxahachie, Texas, J. Riley Gordon.

BRANTLEY HIGHTOWER

LAYING DOWN THE LAW

The Courthouses of Central Texas
By Brantley Hightower
University of Texas Press, $45.00

Texas, with its 254 counties, each containing a courthouse, has far more than any other state. (Georgia, with 159 counties is a distant second). San Antonio–based architect Brantley Hightower's slender book, *The Courthouses of Central Texas*, which showcases 50 examples, is a succinct tribute to one of the most admired groups of buildings in the state.

In March 1957, *Architectural Record* published an article, "Lockhart, Texas," written by the English critic Colin Rowe, then teaching briefly at the University of Texas. It remains today perhaps the single most penetrating critique of the Texas courthouse as a generator of urban form. According to Rowe, while,

The place of origin of the type is presumably a matter of academic interest… it is just possible that its place of culmination is in central Texas… where the brilliance of the atmosphere lifts the most modest architectural statement to a new potential, the idea becomes completely clarified; and for the unprejudiced eye, the eye which is willing to see, a number of small towns do present themselves as very minor triumphs of urbanity… As a form of emotional complement to the interminable terrain, the impact of these four-square, geometrical, concentric little towns is discovered to be one of remarkable intensity. They have, all of them, something of the unqualified decisiveness, the diagrammatic coherence of architectural models…

Hightower seems to have been taken by this concept of the "diagrammatic coherence of architectural models." His presentation of the courthouses as a united collection of "incongruous architectural artifacts" (18) is scrupulously regular. Selected from the counties surrounding San Antonio, Austin, and Waco, they are presented in chronological order in a neat succession from the first, built in 1970, to the last, built exactly 100 years later in 1970. Each courthouse is given a two-page spread, which includes a single black and white exterior photograph, an elevation drawing of the principle facade, a site plan showing the courthouse and the immediate surrounding blocks, and a short descriptive text giving key dates and names. The drawings are all to the same scale, in the elevations 1 inch equals 18 feet and in the site plans 1 inch equals 222 feet. (The irregular scales are presumably a result of fitting the drawings to the pages of the book.) Although the site plans indicate the main circulation corridors of the publicly accessible ground floors, in the manner of the famous 1748 Nolli Map of Rome, the book contains no interior photographs.

Hightower begins and ends the book with short explanatory chapters. In the first we learn about the main types of courthouse squares that are named after the specific towns in Tennessee, Virginia, and Pennsylvania that they first appeared. In the Shelbyville square, which is the most common, the courthouse sits in the center of a single block. The Harrisonburg square is shifted over half a block so the courthouse faces a single incoming street. The Lancaster square is shifted in two directions so the courthouse faces four oncoming streets. Finally, the Two-Block square is, as its name indicates, the result of combining two blocks so that the square functions more as a public park. We learn that the reason that most of the courthouses were built in the last three decades of the 19th century was because in 1874 the Texas Legislature passed a law allowing counties to issue bonds to pay for municipal buildings.

In the concluding chapter we learn about the architects, particularly San Antonio architect J. Riely Gordon (1863–1937) who designed some 18 distinguished courthouses in Texas built in the decade between 1890 and 1902 when he relocated his practice first to Dallas and then to New York. (Of these, however, only six were built in counties included in the book.) Gordon's designs were unique for their sculptural, centralized massing and floor plans typically containing a central square atrium connected by four angled hallways leading to quarter-circular entrance porches. The atrium, which connected to a central, windowed tower acted as a chimney drawing air up and through the building for surprisingly effective summer cooling. We also learn the reason that so many of the old courthouses look oddly fresh and new is a legacy of the Texas Courthouse Preservation Program, initially sponsored by then governor George W. Bush in 1999. Between 1999 and 2014, 180 grants were awarded to 96 counties, resulting in the full restoration of 59 courthouses across the state.

Because Hightower's book follows several others about Texas courthouses, the question inevitably arises: What justifies this re-presentation? Hightower's critical engagement of the subject is more implied by his methodology and selections than stated directly. He writes somewhat contradictorily, for example, that "it may seem misguided for a small community to make such a large investment in architectural spectacle."(141) But isn't precisely the point of these buildings to be eye-catching landmarks? He continues, "As compelling as the courthouses of central Texas may be, they are products of a time and a culture that no longer exists." (146) But if they don't embody repeatable, universal design values able to transcend their original context then why should an architect working today bother studying them?

As an author, he seems to have been most interested in the documentation, which visually is extremely satisfying and noteworthy in its refinement. However, to what larger end is this series of elegant drawings? Although he advocates for architecturally defined, human-scaled public urban space, it is not clear how this is to be achieved based on his portfolio of continued on page 45

REAL COLLABORATION

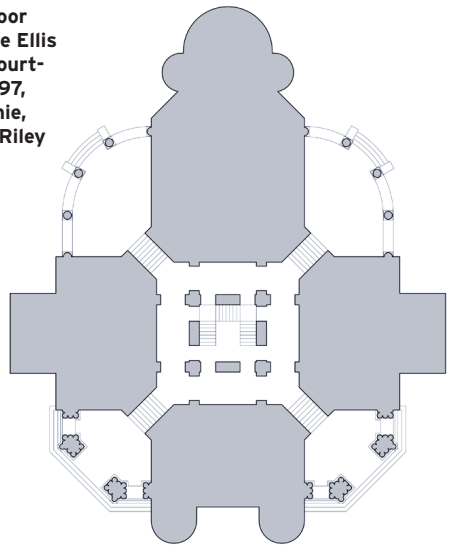
Building Together: Case Studies in Participatory Planning and Community Building
By Roger Katan with Ronald Shiffman
New Village Press, $19.95

Among the most overused and least understood words these days are "working with the community" and "community input." Developers, designers, and planners bring a project to a community and then try to "work with" that community on its acceptance; they tinker somewhat in response to "public input." But they come to "educate" the community, not to "be educated" by it, and fail to recognize that local wisdom trumps distant expertise more times than not. Missed is recognition that building on that local wisdom offers the best chance of project acceptance and success.

In *Building Together: Case Studies in Participatory Planning and Community Building*, designer Roger Katan and planner Ronald Shiffman illustrate the true meaning of collaborative design and planning through which the destiny of a community remains in local hands. Examples are offered with a great substantive and geographic range: building a new multi-service center and renovating buildings to create a settlement house combined with elderly housing in East Harlem; a locally-conceived housing cluster in the Paris suburb of Meudon, France; accommodating the expansion of a local manufacturer without undermining its surrounding residential neighborhood in Greenpoint, Brooklyn; working with a self-help community of homeless people to develop self-built and self-managed housing in Pereira, Colombia. There are more, a diverse assortment, even a micro-credit union as a tool for neighborhood self-management in 1976 that evolved by 2012 into a national savings federation in Burkina Faso in West Africa.

None of these efforts are new, which means each story is revealed over time from creation to completion. But in one sense, they are timeless, all with relevance to the needs of diverse societies today. But one key to them all is what Shiffman calls "consistency over long periods of time. No one parachutes in and leaves."

Katan and Shiffman followed different paths and came together in the 1960s, an interesting but challenging time. Moroccan-born, educated at the École des Beaux Arts and MIT, Katan had left a dream design job with the architectural firm of Louis Kahn in Philadelphia to live and work in East Harlem while teaching at Pratt Institute; Shiffman, Pratt-educated in architecture and planning, was then a graduate student hired to work for a unit at Pratt that was to morph into the Pratt Center for Community and Environmental Development inspired by the writing of Jane Jacobs. Shiffman had just been asked by Pratt to work with residents to develop a program to address urban decline in Bedford continued on page 45



Ground floor plan of the Ellis County Courthouse, 1897, Waxahachie, Texas, J. Riley Gordon.

BRANTLEY HIGHTOWER

LAYING DOWN THE LAW continued from page 44

courthouses. As a contrast, when architect Clovis Heimsath wrote his manifesto-like book about the vernacular architecture in central Texas, *Pioneer Texas Buildings: a Geometry Lesson* (1968), he concluded quite strongly:

We can talk about the geometry of these early Texas buildings and that is their glory, but it is the poignancy of the environment they create, set in the Hill Country, that is the "why" of this book… I want these houses to speak out against the sham of current American domestic architecture. The fraud is so appalling, it becomes the aesthetic sin of the age by its very magnitude: that we snug Americans can live in our endless four-square rooms with our endless eight-foot-high ceilings while the outsides say everything stylistically under the sun is a fraud—we want it, so we have it. (153)

Heimsath's selection of diagrams and photos provided a design methodology for generating new forms created through geometric re-combinations of the base components of the buildings he documented. Hightower as an architect begins a similar process in a series of evocative diagrams where he layers the courthouse elevations over each other to create the shadowy outlines of an ur-courthouse form. However, this exercise only appears on three pages before it is abandoned. It is at points like this, where the author starts to manipulate his carefully gleaned data in intriguing ways, that one wishes he would have continued. What would have made this book—significantly written by an architect instead of an historian—more meaningful is if it presented a method for synthesizing the architectural and spatial elements of the courthouses and their urban precincts to make new designs that possess the pleasing qualities of the old.

BEN KOUSH IS A HOUSTON-BASED ARCHITECT AND WRITER. HE IS WORKING ON A BOOK ABOUT MODERN ARCHITECTURE IN THE BAYOU CITY FOR THE UNIVERSITY OF TEXAS PRESS.

REAL COLLABORATION continued from page 44

Stuyvesant; that work led to the establishment of the Bedford Stuyvesant Restoration Corporation, the first community-based development effort in the country. They worked together on some of the projects offered in the book, but mostly they were following parallel paths, admiring and learning from each other. These projects represent the early stirrings of what has become known as "advocacy planning." They were young, somewhat idealistic, but with skills of great value to people who needed everything and not a clue where to begin, surely a circumstance true today.

Nineteen-sixties urban renewal was at its height. Few were the Davids to this Goliath. Maybe Katan and Shiffman were too young to know better, but they forged ahead and, in the process, learned lessons worth absorbing today. Urban renewal may not be today's Goliath, but surely high stakes, high impact development of all kinds is everywhere.

Some of the lessons offered here have been learned to some extent. More cross-disciplinary collaborative work is occurring; some silos are being penetrated. Indigenous building techniques from around the globe are gaining respect and new adherents. The public in some places is better educated about development, often eager to offer sophisticated alternatives to inappropriate plans. Local empowerment is not an alien concept. Professionals are learning to listen to citizen voices making possible new and formidable partnerships. Equity and socially responsible design are not the foreign concepts they were in the 1960s, but are not as prevalent as they should be. The winds of change are out there bringing more of these ideas and practices to the forefront. A new generation seems poised to take up the challenge. For inspiration, no better place to begin can be found than in the pages of this book.

ROBERTA BRANDES GRATZ IS A JOURNALIST WHOSE NEW BOOK, *WE'RE STILL HERE YA BASTARDS: HOW THE PEOPLE OF NEW ORLEANS REBUILT THEIR CITY*, WILL BE PUBLISHED IN JUNE.

Squatter settlement construction in Bogota, Colombia.

ROGER KATAN/NEW VILLAGE PRESS

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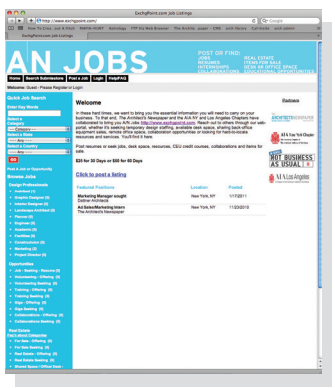

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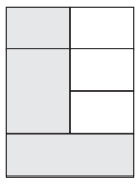

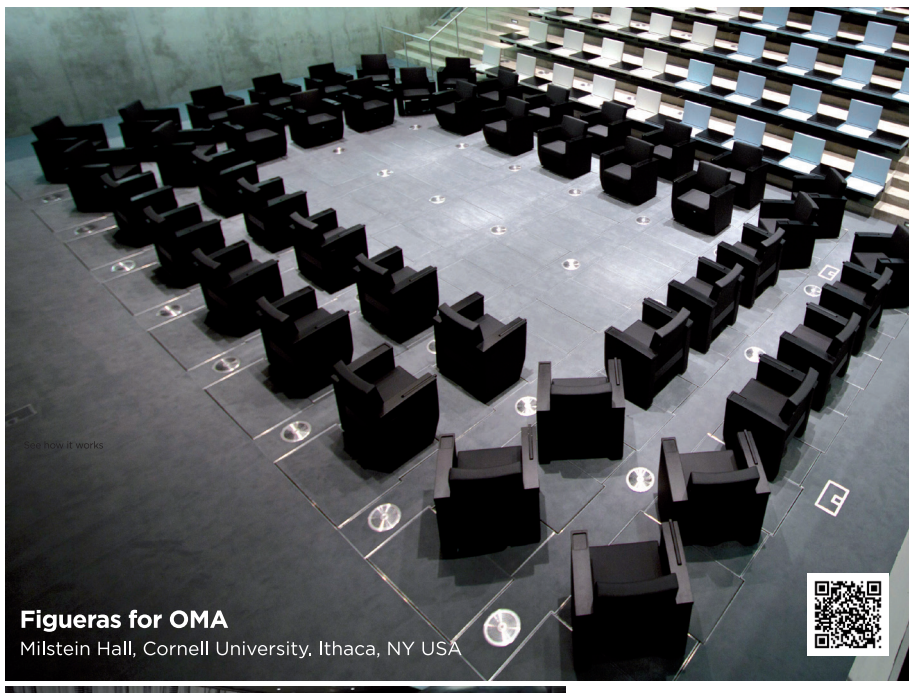

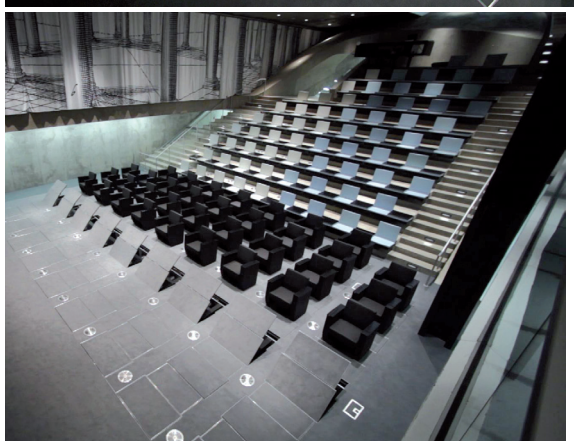

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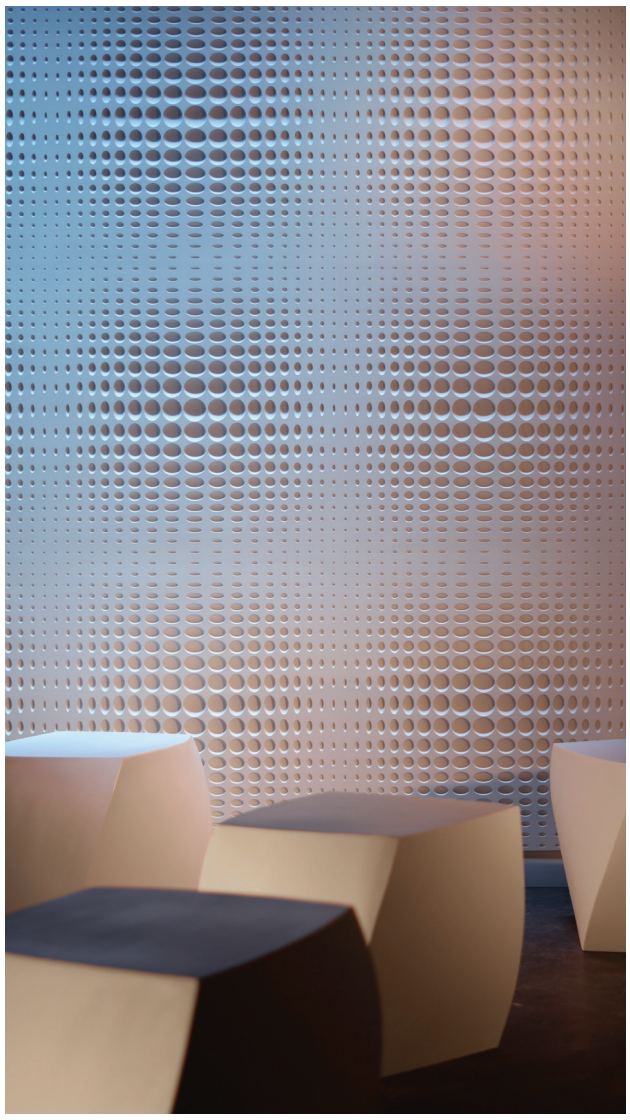

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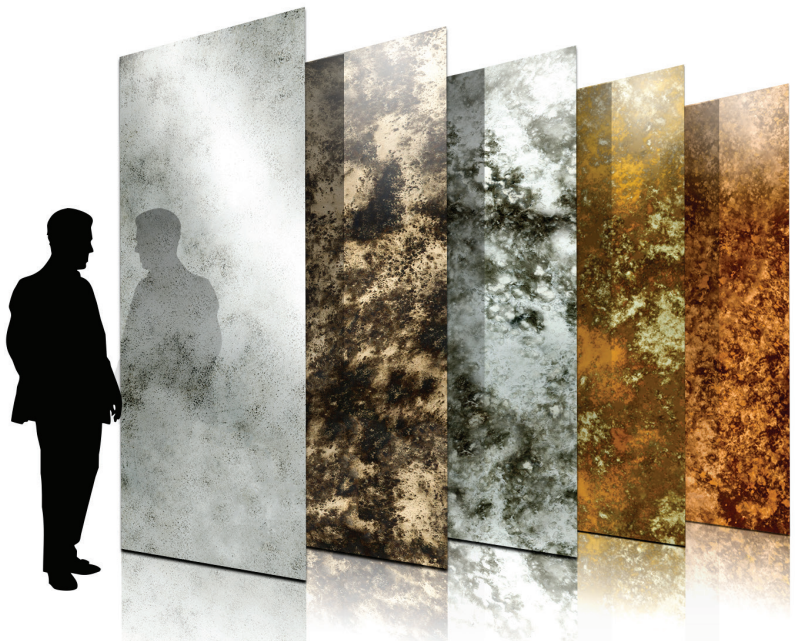

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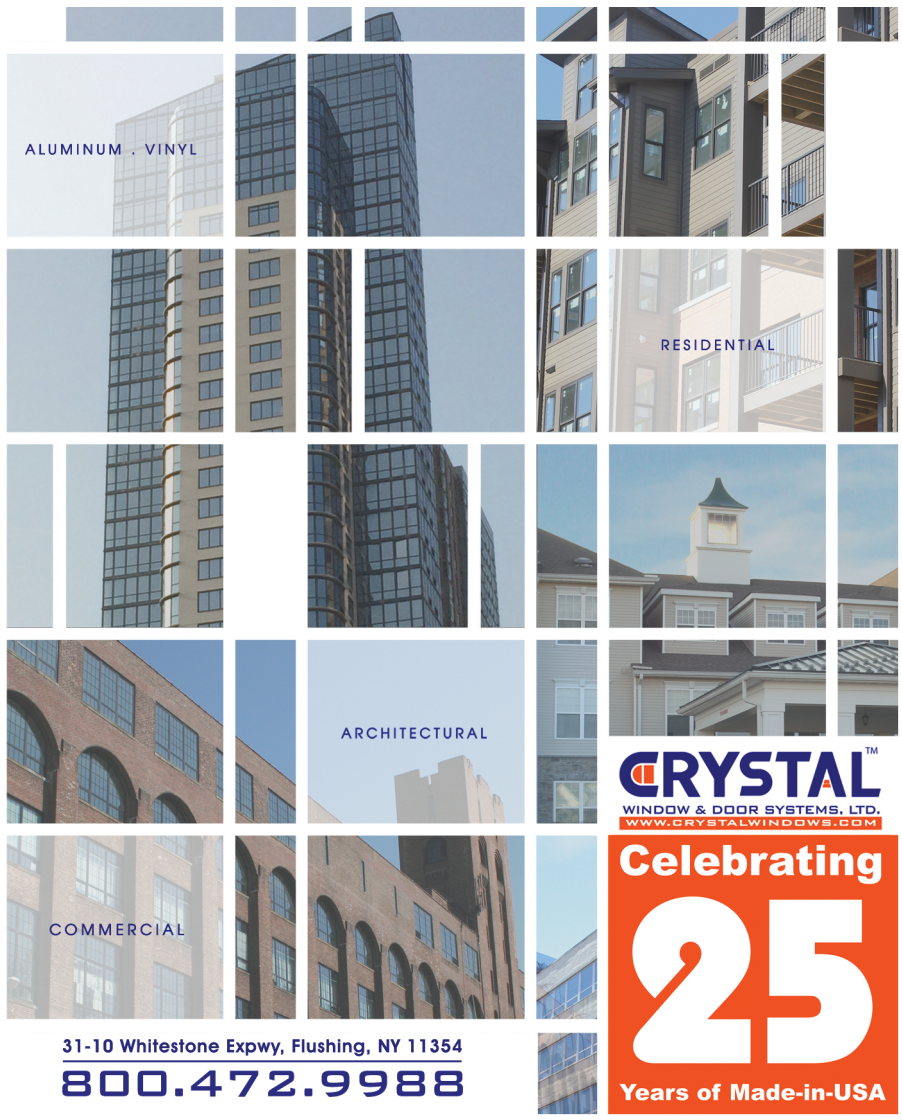

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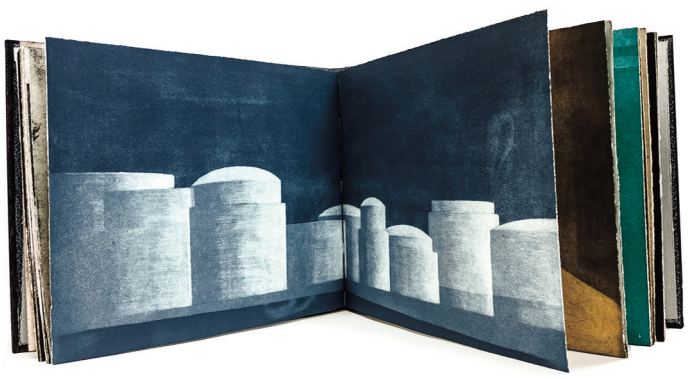

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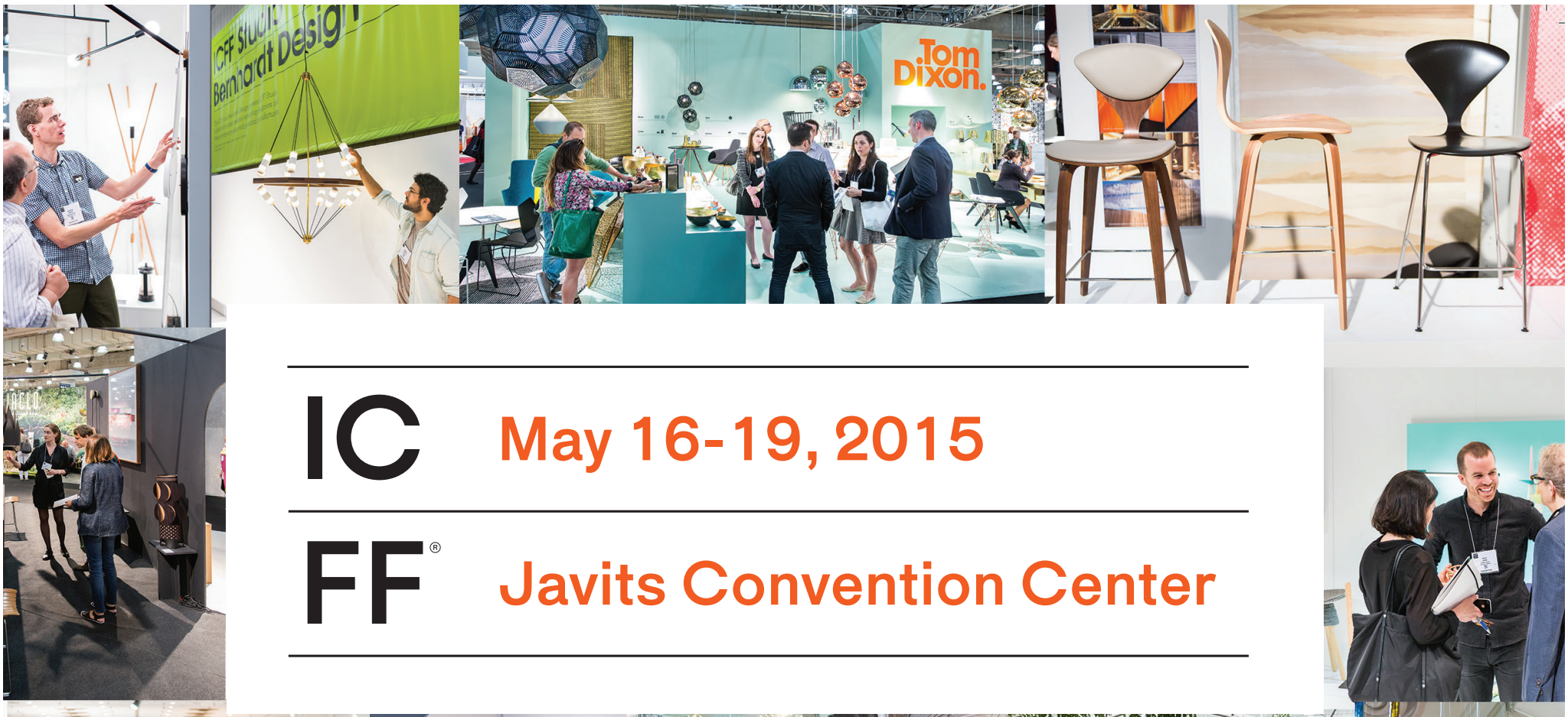

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PORTFOLIO> KIM CADMUS OWENS

KIM CADMUS OWENS

Clockwise from top left: 1902 Commerce; 2214 Bryan; Smoke and Mirrors: Coming and Going; Buck & Ruck; Alamo; Smoke and Mirrors: Coming and Going.

Seen in Passing

Kim Cadmus Owens grew up in Dallas, moved away to study fine arts on East and West Coasts, and returned to Texas in 2006. Upon her arrival, Owens faced a city evolved. Her work creates a heightened awareness for the anchors of Dallas neighborhoods, those that remain and those that have been lost. The views and subsequent overlay of line work and visual extensions evoke a quick moment of passing, as if glimpsed from a car on the way to a destination. The pieces convey that moment of retrospect when complex overlapping—to the point that a person's perception becomes transfixed on the subject itself—heightens the awareness.

Owens' *Lost and Found* series—a suite of letterpress prints—recollects nine staple pieces of Dallas architecture, examining absence and presence in each. Her depiction of the Statler Hilton, having long been classified as an endangered project in the State of Texas, remains largely intact aesthetically. The former Dallas High School, on the other hand, calls attention to the boarded up windows of the exterior against a shell wiped clean internally of any remaining original architectural features. Though the line work blurs the distinction between true details, the mere act of focusing inward on the prints paints the picture of the reality and memory of each delineated building.

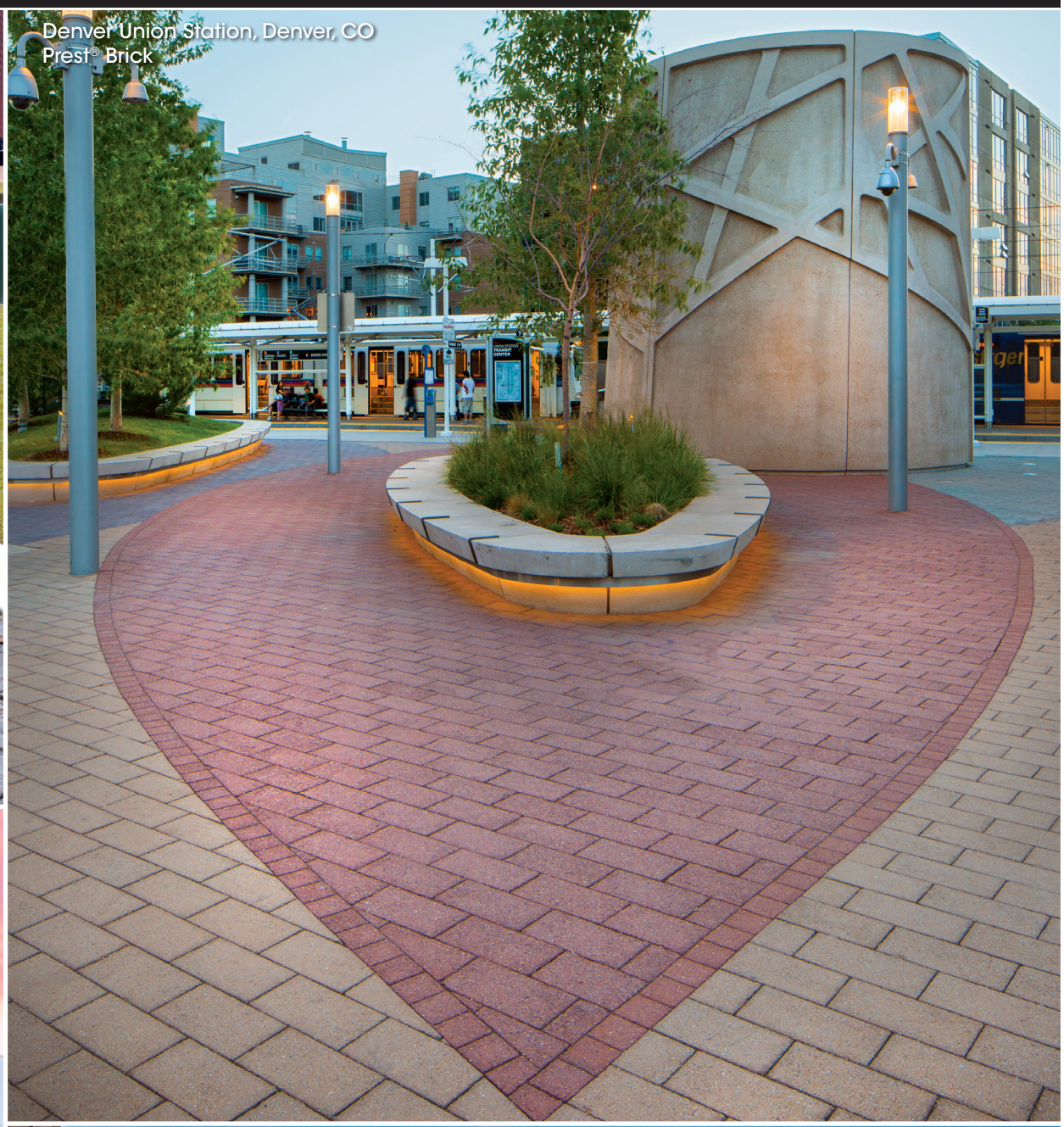
Owens' work evinces her passions for mechanism and context. Her art is intertwined with her studio, a cinderblock box at the edge of Oak Cliff, a neighborhood increasingly succumbing to gentrification and denser development. Simple structures of a coop, shed, and various explorations in mechanics splay deliberately across the front approach.

Her advocacy for the fabric of Oak Cliff is as deliberate, taking ownership of neighborhood symbols threatened by redevelopment. The Alamo Plaza Hotel Courts sign, one of the remaining vestiges of the once iconic roadside inn, remains a passion after it was removed two years ago. Though the fate of the sign is uncertain, her picture of the Alamo Courts keeps awareness of the lost landmark alive. The print, now located in the base of 2100 Ross—a 33-story postmodern skyscraper in downtown—seems ironic considering the largest tenant is a global developer.

The life Owens leads through her passions and explorations of various scales and mediums seems utterly seamless. Her body of work could best be symbolized in a tag she wears around her wrist with the simple quote of "No Expectations."

MICHAEL FRIEBELE

deYoung Museum, SanFrancisco, CA
Asphalt Block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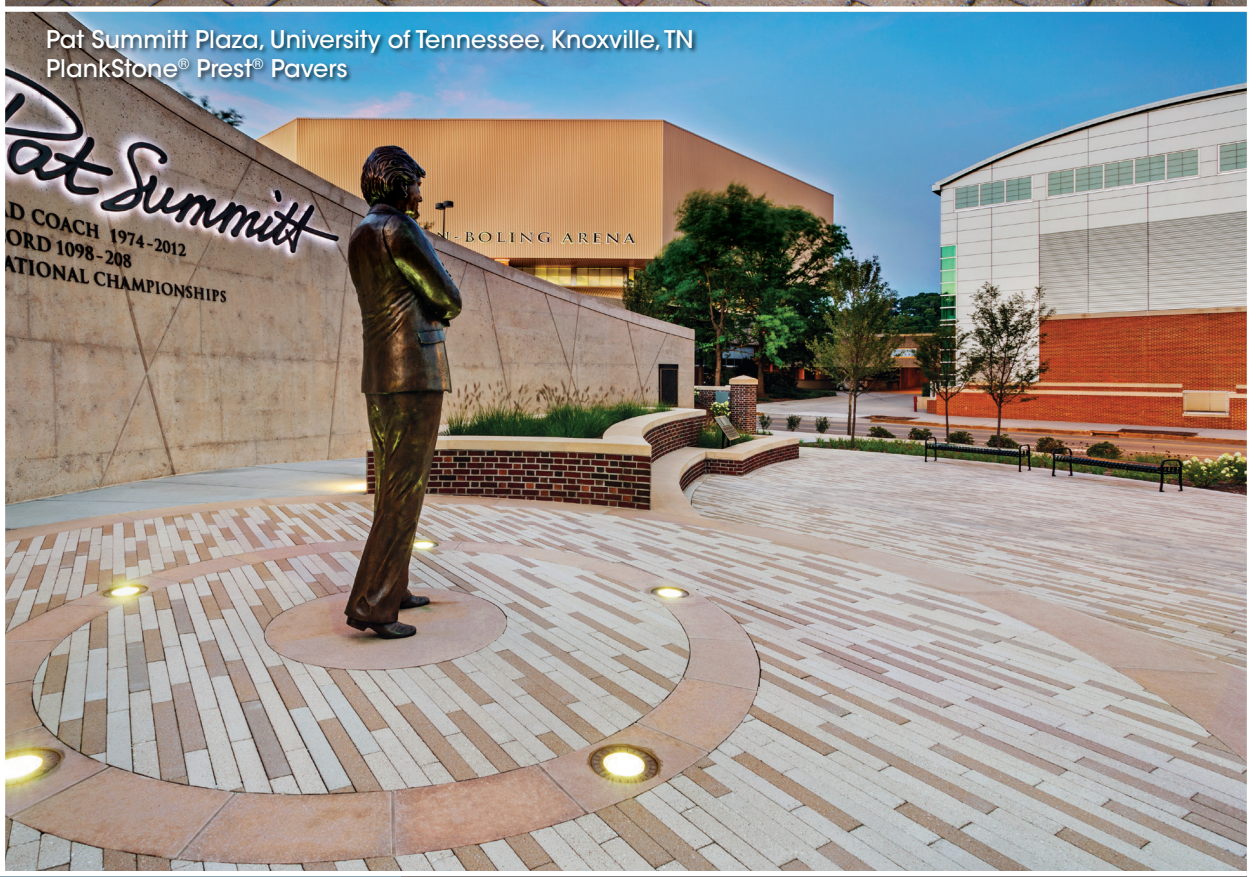
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